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MediaScene

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ROBERT DE NIRO
JAMES CAAN IN
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DOLLAR MOVIE
GODFATHER
PART II
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SEQUEL!

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IN FILM
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A SUPERGRAPHICS PUBLICATION

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publisher and editor
STEBANKO
associate editor
KEN GRUZENAK
correspondents
DOUG ARNOLD
JOHN COCCHI
MAX COLLINS
DON GLUT
BARRETT RATHER
AMY MURRELL
JOHN PUTNAM
PAUL STADINGER
WILLIAM WOOLFOLK
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MEDIASCENE

With this issue, **MEDIASCENE** wraps up its second year of publication.

Our purpose remains the same: to give our readers the most information on the happenings in the world of entertainment—in the most exciting and imaginative format possible.

Judging by the response elicited from our readership, we have indeed achieved that goal. Our subscriptions have expanded impressively, so have our bookstore sales. And the fact that we are currently in the opening stages of national distribution hasn't held us back either.

But, more importantly, as we've grown, we've managed to improve **MEDIASCENE**. With each succeeding issue, we continue to be discovered by the people who make the news—and those connections have given us an inside track on the shape of things to come. **MEDIASCENE** is still the only magazine on the market that covers the full range of entertainment.

This issue's cover showcases a film that promises to be the entertainment event of the year, **Godfather—Part II**. The original movie starring Marlon Brando and Al Pacino has since smashed all existing box office records. The sequel, **Part II**, will go on to make its own film history. **MEDIASCENE** relates the full story of the making of **The Godfather** in all accurate words and pictures presentation calculated to prime readers for the film's holiday premiere.

This season, moviegoers will find Roger Moore's face about as familiar as that of ol' St. Nick himself. Moore stars as the protagonist in a pair of prodigious flicks, both of which are amply assessed in this issue's pages. Returning to pay American audiences his annual holiday greetings, Her Majesty's favorite secret service man, James Bond, is back and up to his double O number in murder, mayhem and martial arts. This time he's after **The Man With The Golden Gun**, a 24-carat thriller previewed in a plethora of photos planned to turn on the most tarnished imaginations.

The Renaissance of the 60's has since subsided into a yearly filmgoing habit. **MEDIASCENE** contributor Garrett Hayner (who scribed "The Sci-Fi Era" in our last double issue) takes an incisive look at Ian Fleming's super agent and offers a complete dossier on The Evolution of 007, from the first novel, **Casino Royale**, to the present **Golden Gun**.

More on Moore, who appears to have been blessed with the Midas touch lately, in a special pictorial preview of his newest action/adventure epic, **Gold**. Both films are just bets to strike it rich in box-office dollars through the months ahead.

Patrons of the cinematic arts will discover a host of new films on tap in the same vein as successful period set-pieces like **The Sting** and **Chinatown**. **Murder On The Orient Express** has our vote for the most promising entry in the mystery/crime/nostalgia sweepstakes. Travelers on **The Express** are among the screen's most notable stars, including Albert Finney who turns in the definitive characterization of detective Hercule Poirot. In addition, **MEDIASCENE** casts the spotlight on the Grand Mistress of Mystery, Agatha Christie, with a perceptive personality profile. Miss Christie, who has sold millions of crime capers since 1930, is a longtime favorite, and it is a special pleasure to pay her this tribute.

One of the hottest movies of 1975 is based on the life of one of the zaniest comedians ever to have something funny happen to him on the way to the theatre, Lenny Bruce. Doug Arnold, full-time ad agency director and part-time **MEDIASCENE** contributor, gives us a retrospective refresher course on the most irreverent and outspoken satirist of our time. Besides recapturing some of Lenny's humorless bits, the feature runs down the details of the controversial new biopic starring Dustin Hoffman as the way-out, dope-drugged comic who was twenty years ahead of his time.

Lenny told it right on the line every time he performed; no subject was considered too taboo. In fact, Lenny specialized in the areas other comics felt were too hot to handle. He paid for it with his life and became the Messiah of "Sick Humor," a jumbo philosopher whose message is just beginning to be heard.

The film as a whole will certainly emerge as one of the year's most important. Hoffman's performance, and those of his co-stars, could hardly be better in a film that takes a Citizen Kane approach, reconstructing a life through interviews and flashbacks. Lenny Bruce was X-rated, the film snared an "R." He would have approved of our progress.

Capping this issue's special cinema coverage is a concise and critical study of the crimelord in film and fiction, from **Little Caesar** to **The Godfather**. William Woolfolk, who wrote the feature especially for **MEDIASCENE**, is the best-selling author of **Opinion of The Court, The Beautiful People, The Builders, Muggio** and **The Overlords**, besides having served as top scriptwriter for TV's **The Defenders** and **Arrest and Trial**. His new suspense novel, **The President's Doctor** is timely title if there ever was one, will be available in January as the main selection of the Playboy Book Club. It's a very special pleasure to welcome Bill to our growing list of contributors.

This month's cover features are backed up by the most comprehensive look at upcoming novels, films, comics, TV shows and paperbacks yet. The holidays inevitably draw audiences to theatres and producers compete with their prime releases. The year 1974 will close on the hottest properties to be put on celluloid, and this issue's media columns details each of them—while giving a revealing glimpse into the year ahead.

As usual, we've wrapped up the contents of this issue in a colossal full-color centerspread that can easily double as a pull-out wall poster. According to our mail response, the centerspread poster concept is one you've insisted we maintain no matter what other changes are being made in our format.

Speaking of changes and reader response, we've decided to initiate a new feature which we've been urged to carry since our opening issue, almost two years ago. Starting with the next number, our audience will have the opportunity to tell us what's on their mind as we open up space for a letter column. It's a suggestion that's been repeated continually. We think it's a good one. Write—and let us know your comments and criticisms!

Subscribers take note! All subscription copies are now being mailed as second class matter which means you'll be receiving **MEDIASCENE** much faster in the future. We mention it just to let you know that we're continually endeavoring to improve our product and our service. No applause please—just throw money!

It is with great regret that we report the death of a good friend and one of the most prolific writers we've ever known, Otto Binder.

Like most science fiction readers, we knew Otto through his novels and stories. It was through our affiliation with comics however that a close personal friendship developed.

As every comic fan knows, Otto Binder was THE guiding force behind Captain Marvel and the Marvel family of offspring in the 1940's. Through editors and writers shuffled back and forth in the Fawcett bull pens, it was Otto who scripted 451 Captain Marvel adventures out of a possible total of 618. This, and his contribution to the various other Marvel characters, made up a staggering 57% of the entire Marvel output.

All this was determined, of course, during the extensive research and investigation that went into the second volume of **The History Of Comics**. During that time, we were in constant touch with Otto and, though we had known him years earlier, developed a close relationship that was as rewarding as it was rewarding.

Though he preferred to write about the topics which interested him most, Otto Binder turned out books on a multitude of subjects which included gothic romance, science, children's books, mystery, horror, even frontier novels. His imagination, skill and talent were superb, his memory for data and detail unexcelled. Combined, these traits made Otto one of the most unique writers ever to face a hostile typewriter and a blank page.

Regarding his science fiction work, critics and readers alike celebrated Binder masterpieces such as the velveryrichie **Adam Link** stories, **Anton York—Immortal**, the **"Xist"** series, and novels like **Dead To Drown** and **Lords of Creation**. Each is an authentic classic in its own right, together a brilliant legacy of weird concepts and philosophies of a romantic visionary scientist.

Otto's personal life, however, was filled with tragedy some of which he was never able to overcome. Yet when I saw him several months ago, he was brimming with enthusiasm for a new book he had recently completed, **Manchild—Child of the Stars**. I recalled that Otto had once told me that more than anything else he had wanted to be a scientist. This book had brought him about as close to that goal as he would ever come. He was taken from us on October 20, 1974.

Bill Woolfolk, a life-long friend of Otto's, told me afterward: "Part of my own youth, a part of every one whose heart remains young, died with him. No one will ever know how much influence his imagination had on two generations of young readers, or how much a part he is of what they are today. While it is true that nobody lives forever, it is also true that nothing good wholly vanishes from the Earth. I will remember him. I hope you will too. As long as we do, Otto Binder will not be gone."

Count on it, Bill.

One last reminder to write and comment on **MEDIASCENE**'s new directions. Til then, take care. ●

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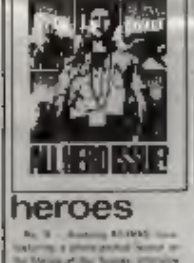
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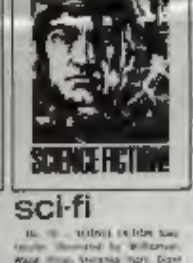
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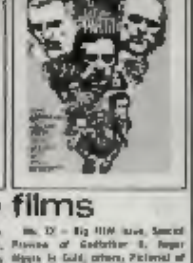
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THE MAKING OF A MILLION DOLLAR MOVIE

Godfather PART II



Paramount Pictures is about to make another offer you can't refuse!

Godfather—Part II is being released for holiday viewing (and in time for Oscar nominations) as a follow-up to the most successful film ever made. The powerful and poignant drama of a Mafia "family," **Godfather—Part I** has grossed over $150 million (surpassing **Gone With The Wind**) and collected honors for its cast including Brando and Pacino—proving that crime does, in fact, pay after all.

Conceived by producer-director Francis Ford Coppola as a companion piece to the original, **The Godfather—Part II** does not simply continue the story of the Corleones but envelops the family in a chronicle that covers almost three generations of successive power.

As before, Coppola has collaborated with Mario Puzo, on whose novel the screen characters are based, and with whom he shared an Oscar for Best Screenplay of **The Godfather—Part I**. Shifting back and forth in time, the story of **Part II** unwinds over 68 years and in three languages. More than 200 characters are engaged in events that took the production on an odyssey of 10,000 miles.

In the spring of 1971, Coppola set up pre-production offices in Los Angeles, with Gray Frederickson and Fred Roos serving as co-producers.

After two years of preparation, filming on **The Godfather—Part II** began at Lake Tahoe and for seven months continued in Las Vegas, Paramount Studios and locations in Los Angeles, Santo Domingo, New York City, Trieste, Sicily, Rome, Miami and Washington, D.C.

Central to **The Godfather—Part II** is the figure of Don Michael Corleone, heir to the Godfather's power and domain. Resuming his starring role is Al Pacino, two-time Oscar nominee for his portrayals of Michael and the title role of **Serpico**. Diane Keaton returns as his New England-bred and born wife Kay. Tom Hagen, the adopted brother and Michael's consigliere, is once again in the grasp of Robert Duvall. John Cazale brings the last-

the "family" reunion

er known brother, Fredo, into new prominence and Michael's sister Connie, whose wedding celebration opened **Part I**, marries again. Played as before by Talia Shire, this errant sibling reflects the irreversible influence of the family. Stoically in the center is Mama, resumed by Linger Morgana King. Others from the original cast also resume their roles. This bulwark of actors continuing their roles gives **Part II** a visual and spiritual unification that is unique in film sequels.

It is not a wedding, but Michael's son Anthony's First Holy Communion in the fall of 1958 that reunites the Corleone clan. Five years since the final scene of **The Godfather** when Michael promised his wife that he would make the family business legitimate. Now involved in the nation's gambling goldmine called Las Vegas, Michael has moved his family West to the upper crust community of Lake Tahoe.

Coppola revived the Nevada Corleones into "Fleur du Lac," the former estate of Henry F. Kaiser, built in 1934 and unduplicable today for less than $15 million. The production added an imposing stone wall 8' high and 2000' long to surround the family compound which is accessible only by boat, seaplane or helicopter.

Filming began at the local Catholic church where the ritual of First Communion was rendered by Father Joseph Carmelo, the same priest who performed the baptism in the final moments of **The Godfather**.

Carmine Coppola supervised the music for the communion party as he did for **The Godfather** wedding. Father of the director and an accomplished musician, Coppola Sr. contributed incidental original music and arrangements throughout **Part II** supplementary to the score by Nino Rota.

Next stop was Las Vegas where the unit filmed at the Tropicana Hotel, using the casino from 4:00 a.m. to noon, when interference with the regular gamblers was at a minimum. Former actor Alan Lee, part-owner of the hotel and director of entertainment, was cast by Coppola as the casino owner, Klingman.

While Don Michael Corleone regally holds court on the shores of Lake Tahoe, echoes of Nino Rota's haunting score recall the humble origins of his father in a flashback to the 20's.

To play the 25-year-old Vito during the period of his ascension to power in the bustling ghetto of Little Italy, Coppola has chosen an accomplished young actor, Robert De Niro, who bears a slight resemblance to the mature Don Vito, the Godfather, the role created by Marlon Brando. Noted by Coppola during the original screentests for **The Godfather**, De Niro was awarded this prized role after the director saw an early preview of **Mean Streets**.

Filling out the 1916 tableau, Vito makes the acquaintance of young Clemenza, Tessio and Genco, who will become his devoted friends and confederates for life. Clemenza is played by B. Kirby, Jr., Tessio is evoked by John Aprea, and Genco Abbandando by Frank Sivero, a Sicilian-born New Yorker.

sicilian semantics

Like most first-generation Americans, Vito and his friends do not speak English while they live in their emigrant community. Therefore, Coppola hired a special Sicilian tutor to institute a crash program of language studies in **The Godfather—Part II** production offices. Kirby, Aprea, and particularly Robert De Niro, had to accomplish the awesome task of acquiring confidence in another language while



















simultaneously working on their characterizations.

At Paramount Studios, sets of the old Corleone house in Long Beach and Vito's tenement apartment in New York were built on adjoining sound stages. For five weeks beginning November 19, Coppola traversed time and plots directing Al Pacino and Robert De Niro in scenes that swung the pendulum from 1918 to the 1960s. Another entire sound stage was necessary for the Senate Caucus Room set which was built to 7/8 scale of the actual chambers where all federal investigations, including Watergate, are held.

The Godfather—Part II enjoys an interesting assortment of villains played by an exceptional array of actors, but the most unique piece of casting is in the film debut of "Method" acting teacher Lee Strasberg as Hyman Roth, the syndicate boss and financial mastermind.

Strasberg's scenes with Pacino, set in Miami and Havana, were filmed in the Dominican Republic, not far from its Caribbean neighbor, Cuba.

Arriving in Santo Domingo on January 2, 1974, the company of **Il Padrino—Parte II** began a seven-week schedule of bilingual production. A battery of Dominican production assistants helped co-producer Fred Roos in the casting of dozens of "Cuban" parts, as well as the coordination of thousands of extras, including the military. The streets of Santo Domingo became the streets of Havana, 1958, from tree-lined boulevards to rancid slums.

The Presidential Palace built by former dictator Trujillo was volunteered by Dominican President Balaguer to the filmmakers to serve as the Palace of the Cuban dictator. Here, the dictator meets casino entrepreneurs Hyman Roth and Michael Corleone. The Palace is also the scene of an elegant New Year's Eve party attended by 700 Dominican couples from important military families, the equivalent of the Cuban's social circle. The city's handsome Biblioteca Nacional was stormed as a double for the American Embassy and the Hotel El Embajador was converted into Roth's Capri Hotel and Casino.

recreating little italy

Meanwhile, painstaking construction had been underway in New York for several months to transform an entire city block into a three-dimensional replica of Little Italy in 1918. East 6th Street, between Avenues A and B, was selected for its basic architecture. Buildings were aged, storefronts taken over and converted into Italian groceries, and poultry stores, tailoring and barber shops, vegetable and fish markets, tobacco and carriage shops, an immigrant employment center and an Italian social club—filling the street from A to B with colorful sights and pungent smells.

By the time Coppola arrived with his actors and cameras in late February, the street was ready for the Feste of San Rocco. Signalling the largest call for extras in the history of SAG in New York, more than 700 people were assembled and dressed by costume designer Theadora Van Runkle and her staff.

As the scenes move from 1918 to 1923, the street is perceptively modified, especially with the appearance of automobiles and some very rare vintage trucks.

The Old New York sequences introduce another villain, the formidable Fanucci, played by Italian actor Gastano Moschin and cast long distance by Coppola on the basis of his performance in **The Conformist.**

Playwright Michael Gazzo portrays the gruff but lovable Pentangeli, aka "Frankie Five-Angels." His appearance in Lake Tahoe with his associate Willy Cicci (played by Joe Spinell) is followed up by a "sit-down" with the hostile Rosato Brothers in New York, filmed in Little Italy. Carmine and Tony Rosato, played by New York actors Carmine Caridi and Danny Aiello, doctors war on Pentangeli in Vesuvio's Bar on the corner of 7th Street and Avenue B. The subsequent shoot-out on the street was cheered by the hundreds of neighborhood followers of the production.

The final sequences of **The Godfather—Part II** were filmed during April, May and early June in Italy. On the northern port city of Trieste was filmed the sequence of European immigrants arriving in New York Harbor in 1900. Trieste's dockside fish market was disguised to resemble Ellis Island.

The closing scenes also brought Coppola's unit to Sicily for several sequences occurring in 1900 when the boy Vito is hunted down by rival Mafiosi who have killed his family. They return again to his native village 20 years later, in 1922, after the Vito has become a young man, successful in New York in the business of organized crime.

The film's opening sequence depicts the funeral of Vito's slain father. As it winds along a rocky dry river bed, the coffin is preceded by a local band of 20, playing solemn exotic Saracen-Moorish in effect to the accompaniment of muffled drums. Later, as Vito and his Italo-American wife Carmella and their four young children arrive at the railway station of Corleone, another band is there to greet them, playing Carmine Coppola's arrangements of traditional Sicilian tunes.

familiar faces

The Godfather—Part II is rich in characters both familiar and foreign to aficionados of **Part I.** Michael's trusted henchman, Albert Neri and Rocco Lampone, are resumed by Richard Bright and Tom Rosqui. G. O. Spradlin, who ran for Mayor of Oklahoma City before launching a successful acting career, plays Senator Geary of Nevada, New York stage actor Dominic Chianese makes his film bow in the key role of Roth's retainer, Johnny "Blue Boy" Ola. Film actress Fay Spain and Miami stage actor Julian A. Wolkashin appear as Roth's wife and brother.

For a brief moment in the film, the clock goes back to the old Corleone dining room and we glimpse the family, including Carlo, Tessio and Sonny—characters lost in the cinematic events of **Part I** and fleetingly resumed by Gianni Russo, Abe Vigoda and James Caan.

Dick Smith is one more craftsman who renewed his association for the continuation of **The Godfather.** As make-up artist, Smith, who subsequently worked on **The Exorcist,** carefully controlled all the aging of the **Part II** characters and the multi-period make-up.

In the interim between I and II, Francis Ford Coppola directed Neal Cassady's **Private Lives** and Gottfried von Einem's **The Visit of the Old Lady.** He contributed a screenplay to **The Great Gatsby** and executive produced **American Graffiti,** which earned a nomination for Best Picture of 1973. In addition, he wrote, produced and directed **The Conversation** starring Gene Hackman, for The Directors Company.

In the spring of 1974, during the filming of **Part II,** Coppola paused to celebrate his 35th birthday and reflect on his efforts:

"The only way **The Godfather—Part II** can be an excellent film is, if when it's done and seen, the audience, including myself, look at it and say that it was essential that it was made, that it wasn't an appendix that came after the first. In fact, the way I personally feel about it now is that if **Part II** hadn't been made, there would only have been half a movie."





MAD MAGAZINE ARTIST MORT DRUCKER





He is one of the great "naturals" in the sense that a great baseball player is a natural.

He is entirely self-taught, without having ever dug into the narrow path of such rip-off numbers as the "Draw Mat" cartoon correspondence courses which litter the schlock mags.

Mort Drucker is the original Sorcerer's Apprentice of the cartoon world who, as a beginner, took a deep dive right into the bottomless pit of that good old cartoon factory, the National Comics bullpen. He started out at the bottom, erasing pages, touching up with white and making all those little corrections that nobody ever sees anyway in the final result (what with bad printing and the rotten engraving that have long disgraced any and all attempts at artistic perfection in the World of Comics).

Mort Drucker has slowly emerged from the great anonymity of the comic book wasteland, where nobody ever gets rich (excepting publishers, of course!) and hardly anybody ever gets famous!

When Mort started working, the original comic bullpens (or sweat shops) were pretty much like a Detroit auto assembly line. In some of the shops, pages were broken down into specific jobs. A little chart went with each page, listing the rate paid for each task, the old Jack Binder Studio had a large rubber stamp with the prices right on it: Pencil Layout, $2.50, Background Pencil, 75¢, all the way down to Erasing Pages, 15¢! You gotta start somewhere!

"If I could have done otherwise," says Mort, "I'd have followed serious art courses at a University. Being self-taught means that you are limited by your innate talent, your personal experiences, and most of all by those artists by whom you've been influenced. You learn by imitation, but you're always limited by the degree of experience of the artist you're trying to equal."

Of his childhood, Mort remembers that his father owned a neighborhood bar somewhere deep in the wilds of Brooklyn. Mort himself did a stint of bartending to help out the family business, and he developed a great eye for drunks, as can be plainly seen in his various depictions.

Academically, Mort went to Erasmus Hall High School and, when he began to demonstrate real talent as an artist, his parents encouraged him to take up art seriously. Three months at the Parsons School of Design were enough to turn him off formal training, and he opted for the comics instead, where he spent the next three years in total slavery to the Field.

At National, Mort found himself stuck with the **Jerry Lewis** series, because he had that special facility for caricature. For most artists, getting a likeness is easy, if it's drawn from the angle afforded by the photo in the swipe file, but somehow Mort developed a kind of three hundred and sixty degree imagination that allowed him, and still allows him, to get that likeness from almost any angle.

Lucky Mort, he had unlimited opportunities to draw Jerry Lewis from every angle. This is a living?

By this time, Mort was married, and worked out of a small apartment. It was his wife, Barbara, who did the page erasing and the retouching now.

Freelancing brought Mort commercial illustration jobs for that king of pulp adventure mags, **Blue Book**, and several of the sports pulps as well. During this period, he came under the powerful influence of Al Dorne and also picked up inspirational vibes from Ronald Searle. Even today, there lurks a Searle-type character in most Drucker crowd scenes, leering out at the reader. Mort's cartoon-likeness formula (which might be stated in strictly egg-head terms as a meticulous geometry inlaid with intuition), was also influenced by the **New York Times**' Al Hirshfeld.

Mort finally jelled up with **Mad** twelve years ago, and was soon heavily committed to the enormous demands of the Movie Parodies that have sharpened his eye and punctuated his talent.

Perhaps the most startling asset that Mort possesses as a cartoonist is his ability to take a famous personality through a whole routine of appropriate expressions which all work.

Take John Wayne for example. If the **Mad** script requires that the big man be shown vomiting, Mort is upchuck to the job; you've got it convincingly. Drucker is the great improviser in his field, let others be slaves to their script. Mort is free!

Al Feldstein, who took over from Harvey Kurtzman when **Mad** became a magazine, was delighted to discover Mort Drucker. He was on the lookout for a good "likeness" man and Mort was the perfect choice. A memorable aspect of Mort's caricature ability was the fact that he drew without malice. He caught the absurd rather than the ugly facts about a face. In this, he could be likened to Francisco Goya, who would portray the supreme ridiculousness of the Spanish Royal Family without ever offending them. Thus, Mort was, and still is, in a situation where his "victims," the caricatured film stars, often write and request his original art. Actually, for an actor or actress on the way up in a career, being the subject of a Mort Drucker cartoon job is a sure sign of success.

When **Mad**, which prints nearly three million copies each issue, finally caught the attention of the genius types who run advertising from their ivory Soap Towers along Madison Avenue, the rush in "get that guy Drucker" was on. Before long, Mort's work began appearing everywhere, from the covers of **Time Magazine** to full-page ads in the **New York Times**. Of course the problems of the Advertising Mind, ever fearful of "offending" the almighty client, has difficulty in dealing with an irreverent critic of men like Mort Drucker. But the money's good—much better than **Jerry Lewis Comics.**

For **Mad**, Mort begins with scripts submitted by Stan Hart, Larry Siegel and Arnie Kogen. The final layout is meticulously prepared by Al Feldstein, who always works closely with Mort in a very special series of conferences in which each panel of the script is discussed, first at the "pick-up stage," and a second, at the "penciling" stage. Frequently, they both take off on new ideas, the story evolving with additional bits and gags inserted here and there in the original script. As editor, Feldstein works like a film director, with a rare expert sense of story line and visual presentation, but it is Drucker, of course, who is the star.

Before attempting one of his movie parodies, Mort does his homework by taking a look at the film to be "worked over," usually in the afternoon. He needs only to see it once, and he never takes notes. He simply sits back and "soaks it all in."

Like many cartoonists Mort enjoys working with a radio playing background music. He is a jazz fan, with rock a close second, yet often prefers to listen in the endless discussion shows that fill the New York airwaves.

As for advice to beginning cartoonists, Mort says simply, "Learn to draw—the style comes later—just draw, draw, DRAW!"●

John Putnam

A pair of thanks to Nick Meglin, of MAD Magazine, for allowing me to dip generously into the text of his fine article on Mort Drucker from his book, The Art Of Humorous Illustration.













To millions of mystery and detective novel readers throughout the world, the name of Agatha Christie conjures up images of carefully delineated characters, locked room murders, bizarre and unusual crimes, and equally brilliant solutions. Acknowledged as the Queen of Crime, her sinuous imagination has been thrilling readers for 54 years, and is again being offered through the medium of film as **Murder on the Orient Express** comes – appalling to American audiences this holiday season.

Murder on the Orient Express features over 15 major characters, portrayed by a stellar cast, deftly intertwined and molded to create an authentic whodunnit, set in the 1930's.

Albert Finney plays the part of Hercule Poirot, a retired Belgian police officer turned detective, who is traveling on the Orient Express from Istanbul to Calais. During this three-day journey, the train is halted by snowdrifts across the tracks in the middle of the night, and while the unexpecting passengers wait stranded, one of them is murdered.

Suspects include everyone from an army officer to a Russian princess. Michael York, Lauren Bacall, Ingrid Bergman, Jacqueline Bisset, Sean Connery, John Gielgud, Wendy Hiller, Anthony Perkins, Vanessa Redgrave, Rachel Roberts and Richard Widmark all come under Poirot's scrutinous gaze as he is prompted to avoid action by the owner of the Calais Coach (Martin Balsam) who wishes to avoid any bad publicity by solving the crime before the journey's end, less than two days away.

The flatbed section of the isolated coach is transformed into an investigation office as, one by one, the occupants of the compartments surrounding the murdered passenger submit to Poirot's probe into their backgrounds and their activities during the night. Soon, the inquest becomes a frantic race against time, with Poirot putting together the pieces of the puzzle to solve the violent crime.

Sidney Lumet (**Serpico**) is the director of **Murder on the Orient Express**, and he is applying all of his movie-making know-how to the film, and combining into the process a unique filmmaking style. "There is a truth in Agatha Christie, but never reality," says Lumet. "We are dealing with a kind of myth, straight out of the thirties, and to capture that mythical feel, I am using the styles of that period."

While **Murder on the Orient Express** is apparently a part of the 30's nostalgia typified by films like **Chinatown** and **The Sting**, it is by no means the first Agatha Christie murder-mystery to be filmed. Over a dozen have been made from her thrillers within the past 30 years.

miss marple, detective

Perhaps the most famous is the Miss Marple quartet of the 60's, starring the unforgettable Margaret Rutherford. There are others that bear particular notice because of their stature as some of the very best in murder-mystery. **And Then There Were None** took Barry Fitzgerald, Walter Huston, Louis Hayward and seven others to a remote island where they began to die violently, one by one. **Witness for the Prosecution** collected Academy Award nominations for director Billy Wilder, actor Charles Laughton and a best film vote in 1957. Actors like Tony Randall, Basil Rathbone and Tyrone Power have all been Christie protagonists at one time or another.

Even though her works are among the most translated and read among English authors, second only to Shakespeare, Agatha Christie herself is more or less lost in the flurry of excitement she herself creates. Born in 1890 in England, Agatha Miller led a solitary life at the turn of the century, typical of the lot of young girls who did not go to school. Sat were tutored by their mothers. At this time, she developed a liking for romance, Dickens and the Sherlock Holmes stories. She combined them in later years with her experiences as a Red Cross nurse during WWI, where she learned about poisons, drugs and potions.

The real career of the Mistress of Mystery actually began in 1915 when, having married Royal Flying Corps Colonel Archibald Christie in 1914, she accepted a dare from her sister that challenged her to write a good detective story. The novel that resulted introduced Hercule Poirot to the world in **The Mysterious Affair at Styles**, which was promptly rejected by six publishers before being accepted in 1920, and becoming one of the great crime bestsellers.

During the next ten years, Mrs. Christie turned out a flurry of novels like **Murder on the Links**, **Poirot Investigates**, **The Murder of Roger Ackroyd** and **The Secret of the Chimneys**. She also created a number of new characters like Anne Beddingfeld, Tommy and Tuppence Beresford, Anthony Cade and Colonel Race. Then, in 1926, three things of importance happened in her life that were to have effects on Agatha Christie's career. First, she came under severe attack from newspapers critics and readers for her most revolutionary idea of having the most likely suspect turn out to be the murderer in **The Murder of Roger Ackroyd**. Second, her marriage with Archibald Christie fell apart, and finally, her mother died. The strain caused by these pressures drove her into an attack of amnesia for a short period, and the resulting bad publicity led Agatha Christie into the life of a recluse.

In 1930, Agatha Christie (retaining her professional name) married Professor Max Mallowan, an archaeologist she met in Mesopotamia. After her marriage, Agatha Christie's novels tended to have more exotic backgrounds as she traveled to the Middle East with her husband. **Murder on the Orient Express**, **Murder in Mesopotamia** and **Death on the Nile**, all written in the 30's, are a direct reflection of the new turn her life had taken. During WWII, she again worked in a hospital, updating her knowledge of poisonous drugs, an indispensible asset to the authority on crime and detection she had become.

Fortunately, Agatha Christie's non-stop work did not interfere with her regular output of books, and it was during this period that she wrote two novels that will be published posthumously, when there is no chance of a sequel appearing—the final adventures of Miss Marple and Hercule Poirot.

the 22 year long murder mystery

Ever since 1928, various plays and productions based on Mrs. Christie's works have been produced, but in the early 50's, she accepted the task of writing a one-act radio broadcast to commemorate the eightieth birthday of Queen Mary. The radio play soon developed into a stage play titled **The Mousetrap**, and has since gone on to make theatrical history by running continuously in London for over 22 straight years, wearing out innumerable actors and two sets of scenery.

Now 86 years old, Agatha Christie still works hard to keep up with her reader's demands for more stories. As she herself admitted in a press interview, she has a feeling of guilt if she does not see her name in print each year to produce another "Agatha Christie for Christmas."

For their part, the publishers that carry Christie tales insure her niche as a bestselling authoress by constantly keeping her titles in print. A number of companies have large backlogs of books that are constantly released on a monthly basis, and the activity stimulated by the upcoming movie has generated further printings.

Pocket Books is taking advantage of the film by republishing **Murder on the Orient Express** in addition to nine other Agatha Christie thrillers: **Endless Night**, **The ABC Murders**, **Towards Zero**, **Dead Man's Folly**, **Ordeal by Innocence**, **And Then There Were None**, **The Pale Horse**, **Passenger to Frankfurt**, and **By the Prickling of My Thumb**, all of which have sold over one million copies. The special group of books has been given custom packaged with mysterious covers, and includes a movie edition of **Murder on the Orient Express** which in itself has sold over two million copies to date.

All in all, this Winter looks through it will herald a revival for Agatha Christie murder-mysteries: printed form and on film.

Based on what many consider to be the very best Hercule Poirot adventure of them all, **Murder on the Orient Express** was acquired for filming by Paramount Pictures after nearly 40 years of on and off negotiations by the shifty movie picture industry. Considerable time and effort have been invested in the first Agatha Christie thriller of the 70's. Hopefully, it won't be last!●



007

THE EVOLUTION OF JAMES BOND

A bouncy Calypso version of **Three Blind Mice** drifts softly through the background, providing melodic counterpoint to the presence of three blind Jamaicans who are aimlessly wandering about, tapping their guiding canes along the ground.

The music, and the tapping continue, until the trio approaches a haggard-looking man who is emerging from his car. Without a word, the blind men draw silenced revolvers and empty them into the man.

Loading the body into a hearse, they proceed to an office where a secretary is awaiting her boss's arrival before transmitting a radio message. Suddenly, the office windows shatter before the hail of lead from the softly coughing pistols of the three "blind" assassins who slaughter the terrified woman.



Dr. No

The scene dissolves to a long shot of a man walking in a circle of light, which turns out to be the view down a gunbarrel, complete with the right-handed spiral of rifling grooves. Suddenly the silhouetted man turns and fires directly towards the audience. Then, a film of blood slowly begins to cover the circle of light and it wavers from side to side before settling, dead, at the bottom of the screen.

James Bond had arrived—in a sequence that set a breathless pace for all that would follow.

The series of novels by Ian Fleming had become popular in the late 50's, and when British producers Harry Saltzman and Al Broccoli bought the film rights, they were determined to publicize their property. A massive talent hunt for the right man to portray the suave, sophisticated super agent was on, and magazines such as **Life** and **Look** were covering all of the action.

The character of Bond created by Sean Connery was under close scrutiny when **Dr. No** opened in 1961. Acceptance was unanimous. Brusque, ruthless, seasoned, self-assured, and charming, he projected a forceful personality that extended beyond the screen and captured the audiences with sheer animal magnetism. Even Bond's creator, Ian Fleming had to admit that Connery presented the proper charismatic appeal required.

Almost overnight, Sean Connery, Ian Fleming, and James Bond became household words.

When Connery and director Terrance Young went off to work on the next film, the press immediately pounced on Bond's creative father, Fleming, for its newscoop. In countless interviews, he revealed a lack of understanding about his own character that made its success, and literary evolution, remarkable.

Fleming originally imagined James Bond, in the 1932 novel **Casino Royale**, as a dull, colorless man, involved in a dirty, unrewarding, dangerous profession. Even his name, borrowed from the ornithologist who wrote **Birds of the West Indies**, is as ordinary and commonplace as John Smith.



From Russia, With Love

And, in a sense, Fleming got what he was after. The Bond of the books is without dimension. There's never a deep glimpse into his inner being, since Fleming has given him no inner being to glimpse.

Fleming was well aware of Bond's lack of personality and tried to make changes, in **From Russia, With Love**. Spurred on by his friend Raymond Chandler, he attempted to transform Bond into a three-dimensional character, someone with real depth. But the experiment failed. Bond stayed his old undeveloped self in **From Russia**, and the only residue is his tendency to brood about things at the beginning of the next few novels.

But while what Bond is never becomes real or important, what he **does** is a whole other matter, and here Fleming grabs your attention and holds it in a virtual death-grip. A flood of tiny details about brand names of food, clothing, cars, machinery and weaponry fills the Bond novels. The reader is thrust square in the middle of the action, senses brimming. Fleming's instinctive grasp of what's thrilling and tantalizing, flavored by his own colorful experiences and a flair for convincing (if sometimes inaccurate) detail, makes the Bond novels classics of the genre.

Coupled with his talent for making the incredible credible, Fleming somehow managed to make nightmare figures like Auric Goldfinger and Ernst Stavro Blofeld convincing and fearsome. And it's because these villains are believably larger than life that Bond's adventures are so spectacular.



Goldfinger

By the time the movies got around to Bond, he had already seen most of his literary adventures, and only the intense interest generated by the cinematic success of **Dr. No** kept Fleming from writing the character into oblivion. Instead, rallying to the new found attention being afforded to his character, Fleming wrote a number of adventures that more closely meshed with the fantasy fabric weave by the movie Bond, including **On Her Majesty's Secret Service, You Only Live Twice** and the upcoming film thriller, **The Man With The Golden Gun.**

Bond's problems became more than superficial. In these last three novels, he undergoes a host of experiences that could have destroyed a weaker (or more human) man on crisis piles upon crisis.

The fact that Bond emerges emotionally unscathed by his trials is not due to any superhuman stability on his part, but to Fleming's ill health and failing zest for life. Fleming no longer had the energy to make Bond or his adventures compelling. The literary Bond was dying along with his creator.

In the last few years before his death, however, Fleming became a celebrity of sorts as he (unwillingly) revealed that the Bond adventures were influenced by his own Secret Service career during WWII. Soon the media was proclaiming Fleming as the alter-ego of Bond, and generally wallowing in a PR man's fantasy as productions wound up on the around features, **From Russia With Love.**

Erected on a larger budgetary foundation than **Dr. No**, the stops and scale of **From Russia With Love** impressed the movie audiences of 1963. Developing on a more artistic level than **No**, the second Bond film depended on the character portrayal of Connery to a larger extent, and the somber Scotsman proved equal to the job. Armed with an assortment of bad puns and a booby-trapped briefcase, Bond set out to deliver a decoding machine and a beautiful spy from behind the Iron Curtain. Dodging, and eventually struggling, a specially trained assassin on the Orient Express, and shooting down a helicopter, the versatile agent made his way to safety.



Goldfinger



Thunderball



Thunderball

A superb blend of action, character and exciting direction, **From Russia With Love** further enamored James Bond with an increasingly "spy-happy" public. The country was rapidly being caught up in the 60's "spy craze," and revealed in anything connected with the intrigue and valor of 007. The time had come when the numbers **007** began to appear on the most unlikely products. The Bond audience took it with a wink and a smile.

When magazine broke the news that Ian Fleming cut one of Connery's wide $30 ties in half because such attire was not "Bondian," fans laughed approvingly. In fact, many "Bond-nuts" could itemize Fleming's differences with cinematic procedures, and would verbally repeat them at the toss of a hat for M's haircut.

By the time 1964's **Goldfinger** burst into view, the world, and the American public in particular, were in the throes of "Bondmania." The fact that Bond carried a 7.65 caliber Walther PPK in a Berns-Martin Triple-draw holster on his left side was mandatory knowledge for even the most novice devotee.

Directed by Guy Hamilton, **Goldfinger** packed action and spectacle into a high voltage story that involved the robbery of Fort Knox. Gimmicks began to appear, often eye-clashingly the dramatic confines of the story, as Shirley Eaton was completely covered with gold paint, and Oddjob, played by Harold Sakata, tossed his steel-lined bowler with amazing accuracy. (After the film, Sakata would parlay his karate-master role for commercial appearances for cars and cough-drops.)



Thunderball



Thunderball

The villain of the film, Auric Goldfinger (Gert Frobe, who calls Pontiacs now) was a sufficiently nasty, yet somewhat comic villain, who managed to come up with an atom bomb, a Syndicate-like robbery operation and an army of crooks, only to fumble the ball by continually allowing Bond to live. Nevertheless, Oddjob's dazzling electronics, Bond's new Aston Martin DB-5 with the machine-guns, revolving license plates, water jets, oil slick, ejection seat, bullet-proof shield, radar and fire cutters, and the scale in the Bahamas with Pussy Galore (Honor Blackman)

some the real highlights of the show.

Appearing in 1965, **Thunderball** rode the crest of the Bond blockbuster, much of its success resulting from the surging impetus created by **Goldfinger**, as well as a deluge of magazine features, TV specials and paperback books.

The underwater gadgetry eclipsed Bond as the center of attention, while gratuitously sensational scenes skewed the pace. Connery had lost much of the sparkling vitality that once made his Bond so effective, seeming at times almost surly, and the dialogue, usually sharp, showed its first signs of becoming perfunctory.

Director Terence Young returned to the series, bringing with him his usual instinct for excitement and impact, highlighted by superb underwater battles and a blood-stained submarine extravaganza



You Only Live Twice



You Only Live Twice



On Her Majesty's Secret Service

volcano (a magnificent set costing one million dollars—roughly the entire budget of **Dr. No**). Despite a few good action sequences and an outer space opening, the film was predictably and generally locked suspense.

After **You Only Live Twice**, Connery, feeling typecast and wasted, quit the series, reportedly for good. When a mad search to [illegible] Lee Marvin, Adam West and Richard Burton were considered, the producers chose Australian George Lazenby to step into the size 007 shoes for the **Her Majesty's Secret Service** (1969).

Selected for "sexual awareness," Lazenby gave a capable performance. But he displayed no identifiable, individual personality as Bond—he simply didn't have Connery's magnetism. He was OK, but not 007.

In **[illegible]**, director Peter Hunt



On Her Majesty's Secret Service



Live and Let Die

minimized the gadgets, played up romance and emotion, retaining the book's tragic ending with the killing of Bond's bride. Tracy, put Bond back at the center of things, and turned out an exciting, beautifully-filmed picture.

But Lazenby was an unknown, United Artists' publicity department kept his identity by running his name below the titles the same size as his co-stars'. Even the **Avengers'** Diana Rigg as Tracy couldn't overcome the public's "George WHO?" response. Lazenby, conveniently bored with escapist fantasy, decided mid-picture that this would be his only Bond. He probably wouldn't have returned in any case.

"HE'S BACK!" proclaimed the ads two years later, referring not only to the character but to the actor as well. For a million dollars plus a film-financing deal from United Artists, in addition to ten thousand a week for any overtime, Sean Connery returned as James Bond in **Diamonds Are Forever** (1971), giving his best 007 performance since **From Russia With Love**. The film proved to be an enormous financial success, and critics who'd said the Bond era was dead quickly spun around to label the Bond of the '70s a piece of nostalgia, an artifact of the more innocent '60s.

But **Diamonds** also presented a new facet to Bond, a facet that contributed strongly to the film's financial triumph: it introduced comedy.

Until now the films had been tongue-in-cheek, the surface storylines fantastic but pretending seriousness. In **Diamonds**, however, plot is thrown to the winds for the sake of thrills, spectacle, and outright comedy. There are at least five major plot flaws, but nobody notices or cares. It's all for fun.

One might ask whether the old-style Bond could ever succeed in the '70s, but as the three most recent films have attested, the producers have no intention of finding out.



Live and Let Die



Live and Let Die

After **Diamonds**, Connery quit for good, which is just as well: a portly, slightly balding 41 when he made the film, he'd begun to look too old for Bond. Another search ensued, until the producers picked Roger Moore as the new 007 for 1973's **Live and Let Die**.

Moore, whose name had come up in 1961, when he was committed to **The Saint**, and 1969, when he was making **The Persuaders!**, was finally free to accept the role. Fleming had originally preferred Moore's Etonian background to Connery's brashness anyway, but then what did he know?

With Moore, the Bond approach reverses: Connery added a warm quality to his natural toughness; Moore puts toughness atop natural sophistication. He's a whole new Bond, and United Artists has wisely emphasized the fact.

Unlike Lazenby, Roger Moore has a strong, recognizable personality in place of Connery's raw, vital power and sardonic wit he provides a lighter approach, playing Bond as cool, smooth, seldom dismayed or outwarted by the danger surrounding him.

Live and Let Die presented Moore as a second spectator who seems to be in the center of the action, no matter how contrived. Chases, Voodoo ceremonies, explosions, kites and guns abound, though no one knows why. Supposedly preppy Fields are at the heart of the matter, but such things are not allowed to interfere with the action. In fact, Bond's whole attention seems focused on quips like, "There's no sense going off half-cocked," after having just disfigured the film's heroine.

Besides lacking the drama and impact of its predecessors, **Live and Let Die** also had to cope with the departure of its musical composer, John Barry. For six of the seven Bond adventures, Barry had been on hand to "juice-up" the



Live and Let Die



The Man With The Golden Gun

Film's slow scenes, and underscore the drama with powerful, fast-paced orchestrations.

For **Live and Let Die**, Saltzman and Broccoli sought to offset the loss of Barry by contracting Paul McCartney and Wings to compose the theme. Though distinctly not Bond, the theme song is full of power and salability. However, ex-Beatle arranger George Martin's score is a dull, plodding shadow of Barry. Openly imitative, the music drags its tail during important sequences, goes downhill from there.

Now, a new Bond film is on the horizon for Christmas release, and appears to be designed to cash in on the Karate craze that has swept the world for the last year and a half. In **The Man With The Golden Gun**, Moore/Bond is up against a professional assassin named Scaramanga (Christopher Lee, once considered for the role of Dr. No), who has been hired to kill Bond for one million dollars. Aiding Scaramanga are his 3'10" French manservant Nick Nack (Hervé Villechaize), his gorgeous girlfriend Andrea (Maud Adams), his Golden Gun (which is smuggled about the globe in segments disguised as a ball-point pen, a cigarette case, and a lighter), and Red Chinese karate experts who engage Bond in deadly martial-arts combat.

On Bond's side are the lovely Mary Goodnight (Britt Ekland), inept red-neck Louisiana sheriff J. W. Pepper (Clifton James, repeating from **Live and Let Die**), and of course the British Secret Service and the forces of right and goodness. This film is set in Hong Kong, Thailand, and Macao.

At this point one is compelled to ask: whither Bond? Audiences can judge the latest developments for themselves in **Golden Gun**, but the sophisticated, tongue-in-cheek Bond days of the '60s seem gone.

Caving up to their comic book approach towards Bond in the last few years, producers Saltzman and Broccoli have already flown **Superman** writer Cary Bates out to discuss the screenplay for **Moonraker**. And the fact that **Live and Let Die** has already become the largest



The Man With The Golden Gun



The Man With The Golden Gun



The Man With The Golden Gun

Bond grosser overseas, and will probably knock over **Thunderball** as top Bond moneymaker ever, assures one and all that there will be more coming.

Good or bad, drama or comedy, amusing or embarrassing, James Bond has become part of the folklore and legend of the 20th century. His descendents—the man from U. N. C. L. E., Matt Helm, **Modesty Blaise**, Derek Flint, and the others—have all passed into oblivion. Only Bond, like the Shadow, Nick Carter and Dick Tracy has survived to become a true legend . . . the stuff that dreams are made of.●

In two years the United States will celebrate its 200th birthday. Preparations for the event are being made in every state of the Union and in all phases of the popular media. **The Bastard** is the first novel in a five volume saga of two hundred years in the history of an American family, and through the eyes of its generations, the history of the United States. Written by John Jakes and published by PYRAMID, the entire group will be published over the next two years, in time for the Bi-Centennial. The saga begins with Phillip Kent who is deprived of his rightful inheritance in England. He comes to America to

bastard makes pb history

start a new life at the time of the Revolution and is immediately caught up in the dynamic struggle that will change the course of history, the struggle for political freedom.

In January, nearly a year after it began, the Hearst kidnapping will be recounted in an original paperback called **Patty Tania.** This book, by **San Francisco Chronicle** reporters Jerry Belcher and Don West, contains all the known facts including word-for-word transcripts of the Patty/Tania tapes, plus previously unpublished material, to present the most comprehensive data available of the kidnapping.

Weep No More, My Lady is the story of the remarkable Judy Garland as seen through the eyes of her last husband, Mickey Deans. Written with Ann Pinchot, it sings



the bittersweet life-song of a tremendous talent with a drug habit that began in her teens and a voice that could melt all your troubles—but not her own.

Labor Day Weekend was approaching and the Connecticut State Troopers were on full-time alert. A black militant group was planning to seize the state by violent insurrection, thousands of kids

day in the life of a cop

were assembling for a rock festival that could turn into a drug fest and two cycle gangs were about to meet head-on in a bloody gang war. **State Trooper** by Neal B. Gerson is an action-packed novel about that weekend and the troopers, both brave and cowardly, who did their jobs to protect innocent lives.

It's from **POPULAR LIBRARY** in December.

Circus Magazine has collaborated with Ft. again in another of the Rock Star bio books. This time it's the piano-pounding madman, Elton John. The book traces the success story of the man behind the diamond studded shades, the pudgy lad from Middlesex England who has just signed an $8 million contract, the largest in history.

For the first time **DAW,** an exclusive science fiction line, is publishing a non-fiction book. **Imaginative Sex** is a startling new approach to sexual fulfillment. John Norman, the author of the GOR novels, presents his revolutionary guide to mutual fantasies—bedroom scenarios and recipes for pleasure to expand one's sensual horizons and bring fulfillment. A few of the scenarios are The Capture in the Dark Fantasy, The Male Slave of the Imperious Queen Fantasy, The I am a Love





Prize Fantasy and The Wife as a Pickup Fantasy. There are 53 fantasies in all, plus some of the most explicit commentaries this side of Fanny Hill.

From **BALLANTINE** comes a definitive biography of America's most controversial comic. **Lenny and Gentlemen, Lenny Bruce!!** by Albert Goldman is written from the journalism of Lawrence Schiller, and gives a clear picture of Bruce in all his many guises—showman, hipster, liar, junkie, genius, rebel, artist and hero.

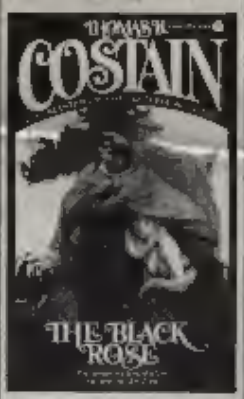
If you're bored with your I Ching and Reincarnation turns you off, try getting into **Pyramid Power.** It's a new book by Max Toth and Greg Nielsen from **FREEWAY PRESS,** besides being a mysterious ancient power that is still bewildering scientists. The book details provocative information and facts on pyramids around the world plus instructions for building your own pyramid and suggested experiments.

Also from FP is **Harpo Speaks!** by Harpo Marx with Rowland Barber. With a battered top hat and a head full of golden curls that made even Shirley Temple jealous, Harpo romped across the silver screen without speaking one word and still managed to steal every scene. It's a memoir of the golden thirties and of the glittering personalities of









that era, from Greta Garbo to Nick the Greek, from the Barrymores to his own brothers.

A Daytime Affair from AVON is the book that bares the inside story of the afternoon soap operas. This is an inside look, written by Joshua Lorne who for five years was a top executive at one of the major networks. It's a novel of passion and earthy drives, of the torments of human emotion that flame to life under the heat of the klieg lights, just behind the stage of these daytime serials.

On the other end of the spectrum is **Rock & Roll Retreat Blues** by Douglas Kent Hall. It's a trip into the world of stardom with The Machine, a fictional rock group and how their superstar sex and drug way of life sends them back to nature to regain some good vibes.

AVON will be releasing two more works of author Thomas B. Costain, master of the historical novel. **For My Great Folly** is set on the English



scene during the reign of James I and **The Last Love** takes place on the island of St. Helena, a fictionalized account of Napoleon and his last love, Betsy. Considered to be the best in the field, Costain's books (any and all) make excellent reading.

Popcorn Venus is a provocative look at women in films. It's an informal study of the silver screen's image of women, from the roaring 20's with its vamps, to the liberated 70's with a new woman emerging. Marilyn, Garbo, Mary Pickford, Bette Davis, Natalie Wood and Jane Fonda have all glorified American women and to some extent created the image of what women were supposed to be. From the 30's mommy mania to the modern mood of women as equal, Marjorie Rosen packs it into a book that will appeal to both film buffs and feminists.

What kind of man is Jerry Ford and what kind of President will he make? These are the questions on everyone's minds in the first months of Ford's term. Bud Vestal and seven newsmen who've followed Ford for all of his political life, have produced an intimate and definitive look on our new President. **Jerry Ford, Up Close** is a highly readable, factual story of a man who's at the summit of political power in the U.S. Available from BERKLEY.

If you're a young and eager student just entering medical school, like Dan Lassiter, murder is the last thing you expect to uncover in the dissection class. Yet the body before him is young, handsome and unmarked. Why had he died so young? **The Anatomy Lesson** by Marshall Goldberg tells how Lassiter explores the life of his cadaver

anatomy of a murderer

and discovers two terrifying facts—the dead man may have been murdered and Lassiter himself is becoming part of the ingenious plan to keep the death hidden forever.

DELL has captured some exciting movie tie-in books to be released over the next couple months. **The Crazy World Of Julius Vrooder** is a novel by Arnold Somkin. It's about a mental hospital patient who falls in love with his nurse. Slightly crazy but extremely funny, it's a movie to see and a book to read!

Dog Day Afternoon is a movie-book based on a true incident in Brooklyn. Al Pacino will play a gay bank robber who holds nine hostages for eight hours while

he tries to get money to pay for his lover's sex change. This "love story" for the '70s will be out early next year.

I Heard The Owl Call My Name is the story of a young minister who is sent to work among the desperately sane Kwakiutl Indians of British Columbia. The book by Margaret Craven will be on the racks in time for the CBS telecasting on December 23. It's the story of a return to the fundamental truths of human existence for all ages, whether from the "Lost" generation or the "Hip" generation. **Two** by Charles Trieschmann is a different love story of a lonely, emo-

dell hooks movie books

tionally scarred Vietnam vet who has escaped from a hospital and the equally lonely girl he kidnaps.

Killing Billy is a novel about a bitter and doomed comedian, Billy Black who is [illegible] reminiscent of the late Lenny Bruce. Billy tells a hicktown reporter he intends to commit suicide and his career gains new life. He's booked on a coast-to-coast tour by a promoter and is scheduled [illegible] suicide on the stage of [illegible] Square Garden, at the [illegible]. It's a devastating novel [illegible] Joe Goldberg.

Kurt Vonnegut, Jr. continues to be published in paperback, this time with **Breakfast Of Champions**. Favorite characters appear once again along with a new hero, Dwayne Hoover a successful Pontiac auto dealer who is about to



lose his mind. The book will be ready in January—but will you?

POCKET BOOKS will release **The Glass Inferno** by Thomas N. Scortia and Frank M. Robinson in December the same time as the movie, **The Towering Inferno**. The book version begins the fire under mysterious circumstances but still contains all the suspense, thrills and drama of the movie. Give a copy to your favorite fireman for Christmas.

Idiots First glows with life and tenderness, bubbles with humor and offers penetrating insights into the human condition. Winner of the Pulitzer Prize and the National Book Award, Bernard Malamud is the author of this dazzling short story collection.

Also on the racks in January will be **The Day They Shook The Plum Tree** by Arthur H. Lewis. This powerful novel is the story of a million-airess whose fortune was built on the blood and sweat of the poor and the weak. Her children vow to

destroy her corrupting fortune, just as it destroyed them. A fascinating tale of revenge and retaliation.

The unique skills of Dr. Nicholas Sran offer the only possibility of escape from death for the most famous physicist in the world. Dr. Sran is American, the scientist is Russian and the CIA wants the surgeon to kill the patient on the operating table. If the patient dies, the Russian secret police will make sure that Dr. Sran doesn't survive him. Life or death? Patriotism or medical ethics? The climactic operating room tableau answers all the questions in an unprecedented moment of suspense. **A Deadly Operation** is a new thriller from Dr. Marshall Goldberg in January by PINNACLE.

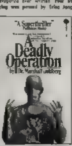
Isadora Wing, 29, was afraid of her own beauty, brains, physical appetites, intellectual and sexual curiosity. Then Isadora met the man who could fulfill her most erotic





fantasies, and who offered her a chance to conquer all her fears. What happened to Isadora was a mad fling across Europe in the wild-

est, most uninhibited sexual extravaganza ever written. **Fear Of Flying** was penned by Erica Jong





who is now in the process of turning her bestselling SIGNET novel into a sassy, classy movie script for Columbia Pictures. It's funny and

sexy but exposes a woman's most intimate sexual feelings with uninhibited frankness.

Earl Wilson tells it all in his new book, **Show Business Laid Bare**. America's number one gossip columnist tells everything he couldn't put in his column including revealing information about the Marilyn Monroe-President Kennedy affair. The book has 16 pages of sizzling photos. If that isn't bare enough for you, try getting into **Thunder La Boom** by Anne Steinhardt. San Jose is the setting for a raunchy, ribald novel about the world of a topless-bottomless dancer at Obie's Globe-A-Go-Go. Meet Fat Mary, the elephant-sized sex machine, one with her bottomless snake act, Miss Rochquel Heart, the rhinestone queen and, of course, Thunder. The humor is black, the language is blue and nothing is left to the imagination.

In February **Replenishing Jennifer** [illegible]



nifer will be available from John Colleton, the man who revealed the **Pleasures Of Cloris** this past summer. Cloris is reunited with her husband, Bill and together they discover Jennifer, a London schoolgirl and waitress who is hiding infinite desires behind her prim uniform. She departs with them to Spain in a lively sexy romp in the warm Latin countryside.

Meet Kim Hudson, the beautiful child actress who grew up to be Hollywood's biggest sex superstar. As a child, she was always hungry. As a woman, she hungered for jewels, lovers and wealth. Here is the story of the men in her life, from the playboys to the drunks to the impotent homosexuals, all of whom the public adored. **Make-Believe Children** is a new book by Arlene DaMorta of what Hollywood does to its children. An erotic behind-the-scenes novel for fans of the silver screen.

BANTAM has the novelization of George C. Scott's explosive film **The Savage Is Loose**. John Randall, his beautiful wife Maida and David, their son are shipwrecked on an island for sixteen years. Now David is a man and Maida is the only woman he has ever known. He wants her. A shocking novel available in December.

John Barron takes a revealing look at the KGB, the Soviet Union's Committee for State Security. A definitive book on what the KGB is and does, filled with hair-raising, factual stories from former KGB agents and numerous Western security services. The book discloses how a beautiful blonde was assigned to penetrate the White House, how the KGB entered one of the most guarded of all U.S. installations and how KGB agents sexually entrap Western diplomats.

MANOR has two classics on top from Sinclair Lewis, winner of the Nobel Prize for Literature. **World**



So Wide is a merciless picture of Americans and Europeans with all their pretensions and foibles. **Gideon Planish** is a brilliant novel of a man's dehumanizing sacrifices to attain wealth and power.

Science is on the brink of a revolutionary expansion of your sexual experiences. **Future Sex** by Saul Kent predicts the thrilling range of new sexual pleasures we will be enjoying tomorrow, based on what scientists know today. It's from WARNER PAPERBACK LIBRARY.

Hans Stefan Santesson has authored a book called **The Case For Exorcism** that goes into detail about possession and the need for exorcism. Everything you wanted to know and more! **Vegas** by John Gregory Dunne is a wild, sardonic and funny anatomy of a Fun City, a report about a plastic Paradise

vegas book hits jackpot

in the Nevada desert. It's touching, perceptive and sometimes frightening, but always entertaining from start to jackpot.

Jefferson Wilde, Judo master and U.S. Intelligence officer, understands Japan as few Westerners do. That's why he's chosen to find an AWOL American soldier in hiding there. But Wilde's mission is not routine. He and the Japanese who aid him in his search find themselves pitted against sinister adversaries, caught in an international political bind as deadly as a Judo **Stranglehold**. Gregory Knopp has written about a desperate manhunt climaxing in an explosion of violence that will soon be a major motion picture.

IS THIS THE END OF RICO?

william woolfolk

At the end of the film **Little Caesar**, the dying gangland drags himself into an alleyway and moans: "Is this the end of Rico?"

As far as the motion picture was concerned, the answer definitely was no. It was not the end. **Little Caesar** survived to take an honored place in a pantheon of films in which the gangland, a new phenomenon in American society, carved his place alongside such archetypes as the frontiersman, the business tycoon, the small town druggist, the New England divine, and the amateur sleuth.

Beginning with **Josef Sternberg's Underworld** in 1927 and moving on to increasing notoriety in such films as **The Racket, Public Enemy, Little Caesar, Scarface,** and **The Mouthpiece**, the gangland became a feature in Depression cinema.

Little Caesar was based on W. R. Burnett's famous novel of the same name. But as far as the serious novel was concerned, that was indeed the end of Rico. At a time when organized crime in America was reaching its apotheosis and the gangland, spawned by Prohibition, was assuming an ever more menacing figure, the burden of interpreting him was left solely to the caprice of Hollywood and to the kind of novels that might as well have been written directly as "shooting scripts" for the screen.

Scott Fitzgerald glanced obliquely at Jay Gatsby's criminal past but was far more interested in his hopeless passion for Daisy Buchanan. Lesser criminals made sporadic appearances in books of more than passing interest (Popeye in Faulkner's **Sanctuary**, the bootlegger having his family dinner at a roadhouse in O'Hara's **Appointment in Samarra**), but the gangland remained the invisible realm of modern American prose fiction.

It is difficult to understand why. Surely there were meaningful ways in which he could have been interpreted as a protagonist of anti-culture, as one who believes solely in the direct application of action to achieve power as a strange and exciting new character at war with our accepted sense of values, as a portrait of what might be described as the barbarian sensibility, or as a symbol of the current despair of the times, one of the depressed who, though maladjusted and psychotic, succeeds by force in re-establishing himself within society. In any of these guises he would have been a welcome trespasser into the bloodstream of the contemporary novel threatening to die of inanition within the very country that gave the gangland birth.

The gangland's treatment in plays and on the screen at the hands of former newspapermen, Ben Hecht and Charles MacArthur, Norman Krasna and Bartlett Cormack, did little to establish him as a subject worthy of a more probing investigation. There man placed him as constantly within his habitat of speakeasies, astounding getaway cars, stuttering machine guns, and high-priced molls, but never saw that the most pervasive influence on our literature and his personal cult of violence was widely ignored. And throughout all this period, Naturalism was an important if not the prevailing movement in literature. Frank Norris, one of its earliest practitioners, stated its credo well. "Terrible things must happen to the characters of the naturalistic tale. They must be twisted from the ordinary, wrenched from the quiet uneventful round of everyday life."

Old serious writers could the subject because it had been cheapened by too many stock in gangster films? Or because the gangland himself was too superficial a creature to warrant a study in depth? Al Capone, after all, cannot be made into Raskolnikov, nor is put in another way can one pick more fruit than there is on the tree.

However this argument does not stand close examination. What is required of a serious novelist is a vision compassionate and penetrating enough to find even in the stereotypes of life traits that will make for original and interpretive fiction, powerfully combining watered reality with external appearance and illuminating character for the reader. What dwindles fiction is the failure of the author to discover hidden humanity, the lack of a necessary dimension within his own understanding. His task is to surpass the reader's own level of sophistication, to reveal to him more than he already knows. When he fails, it is always a failure of perception.

Of course, popular novelists (as opposed to those not deliberately courting a large audience) were also, in the main, avoiding the gangland as a central character. Their motivation was more materialistic. They feared the mighty penal power of the American middle class, that guardian of respectability which had already succeeded, temporarily, through the agency of the Hays office, in censoring the gangland off the screen. That attitude was well represented by the judge who decided against Theodore Dreiser when he attempted, on artistic grounds, to prevent the showing of a bowdlerized film version of his **An American Tragedy**. The enlightened judge rebuked the celebrated novelist for his failure to realize that "the great majority of people composing the audience before which this picture will be presented, will be more interested that justice prevail over wrongdoing than that the inevitability of Clyde's end clearly appear."

Through book clubs, periodicals, public libraries, book stores and reviewers, this influential segment of the populace could and did envision authors who dealt with certain unsavory topics in the objectivity of being unread, unreviewed, unloved, and unrewarded. A novelist who chose to defy the mores was in danger of being condemned as a contributor to cultural delinquency. A man who did not really write novels but more training manuals for future criminals (no matter how much the author might be convinced from his experience that the gangland was an American as apple pie, he would endeavor in his fiction to prove the opposite, or at the very least to demonstrate that he suddenly wished the pure in heart to triumph and had their ugly fellows with stout clubs and three foot lengths of bicycle chain. The gangland who appeared in such popular entertainments as **The Yard of Chicago** or **An Affair of Honor** was never in danger of the sensibilities of the average reader.

Only recently as a new younger generation came to power insisting on more reality in their fiction did things change for the better. This new public acknowledges the harsh truth that those who go into battle with nothing but virtue on their side might as well be armored in cellophane, and that fiction which attempts to prove the opposite is guilty of great sentimentality.

And because the new public was ready for it, the mythic novel of the gangland finally appeared.

In **The Godfather** Mario Puzo wrought better than he knew. He created Don Corleone, and the great Don lived and moved. Bernard Malamud says that a writer must try to capture the "image of a human being as each of us in his secret heart knows it to be and as history and literature have from the beginning revealed it." Don Corleone's reality transcends anything in contemporary fiction.

Although everyone considers the novel's enormous gusto and drive, a few carping critics point to the sloppy writing. But to quote Frank Norris again on the cradle of the naturalist: "Hail your yawn and to the style go to the devil. We don't want literature; we want life. Exulting in its freedom as shook, **The Godfather** presents a world of violence and cruelty, where human life means little and Faith and Family mean much. In its sheer vitality the book steals life, possesses and raw energy and ugly finding a sense of beauty even in a circumscribed brutal, and joy less world.

The public recognized the explosive power of a great new work of American caricature. As a novel **The Godfather** sold over two million copies in hardcover and more paperback and as a film has earned more than those other box office behemoths, **Gone of Music, Around the World in Eighty Days, The Ten Commandments, Ben Hur** it has surpassed the almost legendary **Gone With the Wind**. All of these movies incidentally are based on other epic best-selling novels.

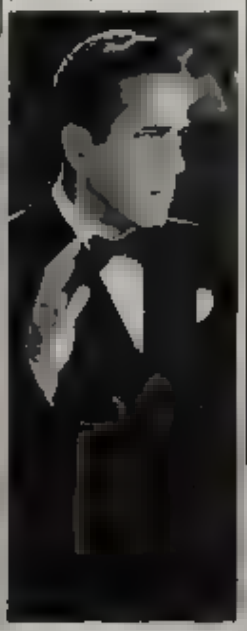
More important than is awe whelming public acceptance is the fact that **The Godfather** succeeded in vitalizing a fresh theme, and carried the genre forward into a morally liberated era.

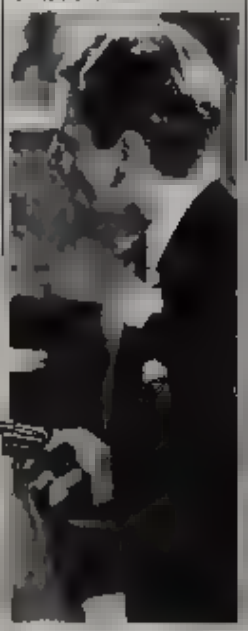
What happens now?

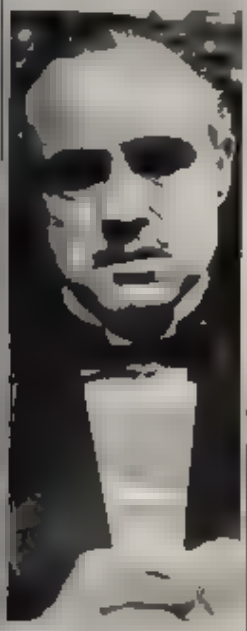
Hopefully **The Godfather** will signal a trend in which other serious novelists and entertainers become interested in portraying the increasingly important underside of society. **Godfather II**, which is about to open may prove the testing ground ... too a based on part on **The Godfather** novel—most of which did not appear in the movie. The wealth of source material is nearly inexhaustible, and the fact that Mario Puzo has written the script and Francis Ford Coppola is directing is a good augury. Their combined talents were responsible for the original **Godfather**.

If the world of the gangland is again revealed in its brilliance and complexity, we will all be in their debt. For they will have proved once again that the one thing essential to the survival of the novel, the film, or any art, is that nothing human ever be alien to it. ■









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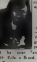
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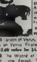
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If you've noticed the shadow of justice cast across your local newsstand it probably belongs to the pulp's foremost crimemasher who has returned to the 70's in **The Living Shadow**.

This month **The Black Hunter** is available with **The Alabama Do The Hart to Follow**. **Hands In The Dark**. **Double X** and **Crime Cult** will be sent to the Shadow continues its regular monthly schedule, all with Shamokin covers. The first six titles were printed in sequence but PYRAMID has decided the next six will be specially selected at random for story quality. **MEDIASCOPE** will give the low-down on these upcoming titles in the next issue.

As we predicted in our last issue, the pulp heroes have returned via the paperback racks. POCKET BOOKS will release two Spider thrillers in December in the first, play boy Richard Wentworth battles blood-sucking bats during the **Death Reign Of The Vampire King**. The second is a terror-tale where the Spider tackles the Beast-Men in **Hordes Of The Red Butcher** by Grant Stockbridge.

Operator 5 from FREEWAY PRESS has three tales on the racks with two more to soon follow. Jimmy Christopher is Operator 5, a special agent for the United States Intelligence, who by Presidential command must seek and destroy hostile elements that threaten America. Currently available titles are **The Masked Invasion**, **The Invisible Empire** and **The Yellow Scourge**, all by Curtis Steele. Fourth and fifth in the series will be **The Melting Death** and **The Covers Of The Damned**.

In December PYRAMID will release a new kind of paperback with an unusual format. For easy reference, Don Maclean's Pictorial Mafia History Of The Mafia will be indexed along one side. Sections of the original book will include a Who's Who, chronology, bibliography and almost 200 photos detailing everything you ever wanted to know about "The Family" in America and maybe a few things you didn't!

Burt Wulff is the same Wolf in BERKLEY's adventure series by Mike Barry. Wulff strikes at the heart of the heartless team in **Los Angeles Holocaust**, then heads east next month in **Miami Marauder**. Andrew York has penned a couple new killer-thrillers starring James Wilde as the Eliminator. **The Expurgator** and **The Captivator** are both currently available.

The Bamboo Bloodbath is third in the Jason Striker Martial Arts series by Roberto Fuentes and Piers Anthony. Striker aids an old friend and battles the savage forces of the Hyena. Striker rates high not only in punches-per-page but also in the research department as co-author Fuentes is a judo champ as well. Recently, Roberto took first place in the New York Masters Judo Championship after nine fights—all against black belts—in addition to winning the Sportsmanship award! A great champion, a dynamite series.

Look for **Operation: Super Spy** on the stands this month by Andrew Offutt. Eve Margerat Smith is the super agent of the 70's and her license to kill is 37-25-37! Another blow for Women's Lib!

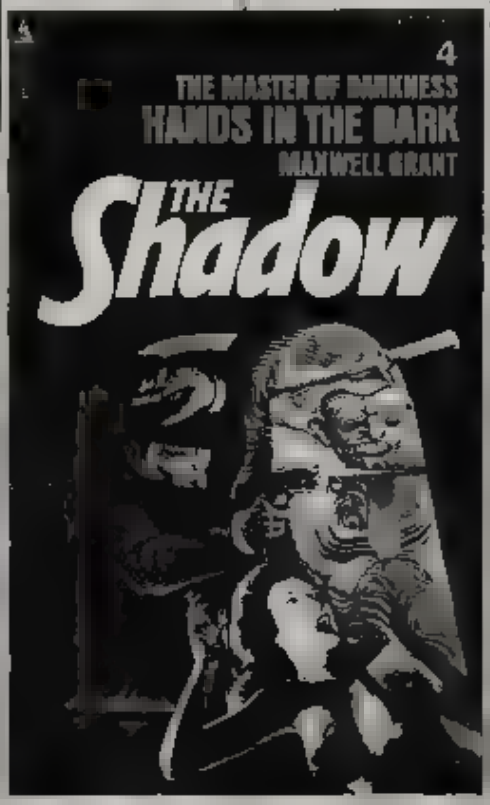
Viktor Stalkenburg is a Nazi war criminal hiding in the Caribbean who is discovered and kidnapped by John Vail, a gentle history professor. Together they're plunged into the brutal, terrifying international underworld in the gripping novel **I've Got Viktor Stalkenburg** by William Mohrhill.

The Closing Circle is an exciting new suspense novel by Jo Carnahan author of **Nerve**. To find the truth behind a series of bizarre murders Police Lieutenant Garth takes a dangerous path through the back alleys of New York City to the perverted Krueg, necrophile and professional assassin. An entertaining and skillfully written story.

The score is Executioner-2 and Mafia-0 as Mack Bolan collides with a deadly Northern Mafia strike force. January finds Pendleton and Bolan in **Firebase Seattle** to start the new year off with a bang!

In December, PINNACLE will release a new series called Crown, a fast-moving blend of espionage and Kung Fu in the exotic setting of modern Hong Kong. John Crown is hard-drinking, hard-loving, hard-fighting and the toughest cop on the city in his first adventure, **The Sweet And Sour Kill**. Crown and his fear some young sidekick, Chang Po find themselves battling in blood against the brutally unstoppable and utterly merciless Red Mafia.

Seven is the lucky number for the month of December as three series each have seventh exploits















Mack Bolan as the Penetrator punches into Mexican hierarchy to smash a vicious international kidnap plot in **Baja Bandidos**. The presents of a Russian defector and an international cast of espionage agents turn a birthday party into

a spy puzzler and an unequaled orgy of death. Prince Malko is the hero in **The Countess And The Spy** by Gerard DeVilliers. In **Court Martial**, George Abercrombie Fox is on trial for desertion and if the frame-up succeeds, he'll be hung! An all-out bloody battle to the death in by Fox series.

Brian Lee Sattler is an intellectual college professor, lecturing on esoteric art & sensualist searching for the perfect woman—a connoisseur who purchases the finest art treasures and a calculating, brilliant murderer. Motivated by a desire to acquire expensive art objects, Sattler murders on assignment only for the highest price. **The Deadly, Deadly Art** is a suspenseful story about Sattler, the people who hire him, the women who fall in love with him and the two police detectives who are after him. It's a gratifying mystery by Gilbert Roberts whose writing credits include screenplays for Willard and Hex.

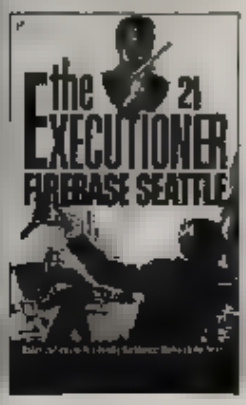
POCKET BOOKS comes on strong with **The Baroness In Pickup Of Doom**, seventh in the series by Paul Kenyon. Penelope dodges deadly flashbulbs in a sizzling adventure that puts her up against the demented descendant of the original Spanish inquisitor.

Nero Wolfe and Archie Goodwin are up to their ears in mystery and murder as BANTAM offers **The Silent Speaker** by Rex Stout. A valiant murder done with a monkey wrench smashes up a quiz bonspiel where Cheney Boone was to speak. The detectives discover not even death can stop him from talking. Then, for Christmas reading and receiving, an anthology of Wolfe stories, **Gold Four To Go**. Bodies blunt instruments, beautiful broads and blood in four separate suspense-filled mysteries.

Victor Cosmo is a New York philanthropist who received a tape recorded death threat and invites everyone who had a reason to want him dead to dinner. And to guarantee a deadly evening, he sends a special invitation to a visitor from Hawaii—the amazing Charlie Chan. Dennis Lynds pens the fourth mystery in the Chan series, **Charlie Chan Returns**.

Western writer Peter Dawson edits a western anthology for BANTAM this month called **The Killers**. It features eleven stories of the Old West all about the men who were born to handle a gun. Sheriff, outlaw, rancher and rustler, they lived and died by their guns.

A nightmare corporation promises mankind a trip to paradise on a pill, but there's one catch—it's a one way trip. John Jakes is the author of the thriller **Book Of Choice**. Doc Savage and his heroes



doc defies devil genghis

crew battle a fantastic horror in the rugged Asian interior in **The Devil Genghis**.

The Replacement Plague will descend in January courtesy of author Thomas Page. They are blind, carbon-eating insects, each one capable of emitting a tiny thesis but unable to reproduce. Their swarms is unstoppable, leaving a waste of death and charred ruin. Scientists struggle to destroy them before they destroy the earth. All but one man. He has discovered the creatures intelligence and a way to breed them.

When The Company, a world-wide crime syndicate more powerful and vicious than The Mafia, had killed Stark's girl with an overdose of

herein. he was transformed into a one-man murder machine, pledged to take out every Company man he could reach, until he made it a Company at carpool! **Funeral Flights** by Joseph Hedges is the first in a new crime series from PYRAMID, followed by **Arms For Oblivion**.

Take one private eye, an international detection rocket and a luscious ex-actress who likes to be photographed in bed with high-ranking diplomats. Add a dose of rugged action that hurtles across Europe a bit of romance and the essence of treachery to make a **Dead Pigeon On Beethoven Street**. It's a thriller by Samuel Fuller and also an internationally acclaimed

crime-crushing cutie

motion picture.

January will signal the release of another crime series but this one has an interesting twist. Angela Harpe is the star of the Dark Angel series. She's rich, ravishing and black. The first adventure is **The Venus Girl Caper** by James D Lawrence.

Author Peter Lovesey has written a trio of thrilling murder mysteries, all set in Victorian England. A young detective follows a trail strewn with hapless corpses through the bloody high's profligate underworld of bare-knuckle prize fighting in **The Detective Wore Silk Drawers**. A grueling six-day walking race is the setting for poison murders in **Waxwork To Death**. Death steps the show in **Abracadaver**, shocking the glamorous music halls of gas-lit Victorian London. They're all slightly off-beat stories of naughty nudes and naked terror for the armchair sleuth from DELL, in November.

"November 22, 1975 is the tenth anniversary of President Kennedy's death. For reasons which you will fully understand we will observe this anniversary with the death of the following " and so reads the death threat received by six young people who had worked for the Kennedy administration in minor jobs during 1963. They have since become a Hollywood director, a socialite nympho, a Beach Boy, a corrupt Congressman, a small-time football coach and George Williams, Deputy Assistant Attorney General for the Justice Department. As Williams digs into the lives of his fellow victims, he discovers a grim logic has placed each of them on the Star and finds himself in a game of wits to determine who will be **Last Man At Arlington**. Joseph Hilton is the author of this brilliant thriller and his experience as a former newspaper reporter has given this story a frightening realism.

Hemlock is back and AVON's got him! **The Ice Sanction** marks the return of Jonathan Hemlock, the sexy master of sleuth-fairs whose taste for violence and beautiful women equals his talent for the synthetic. In this new adventure, Jonathan is once again pressed into service as a spy with breath-taking action, spicy sensuality, and author Trevanian's unique style and sense of humor. Trevanian's first book **The Eiger Sanction** is being filmed by Universal starring Clint Eastwood.

SIGNET begins a new series this month with Decoy by Jim Deane. The first book is **The Great Pretender** starring Nick Mariani, superthief who decides to stay out of jail by becoming a super-cop. In the Black Samurai series, Send Sloth will be **The Warlock** ready for action in January.

King is in Southern California for his seventh adventure in the King Kung-Fu series by FREEWAY PRESS. Marshall Mason is the author of **Mark Of The Vulture** and the eighth story, **The Devil's Triangle**.







C. L. Sulzberger, internationally known for his incisive political reporting in **The New York Times** has written a non-stop spy thriller **The Tenth Merchant** is an imaginative tale filled with bizarre twists and a richly authentic international background. It's being released in January from POPULAR LIBRARY.

WARNER PAPERBACK LIBRARY gives us the inside story of the rackets and racketeers from New York to Hollywood in **The Man Who Built In Blood**, a new novel by George Wolk. It's the career of Marcus Blume that starts in New York's Lower East Side and rises to the topmost echelon of the underworld.

Wally Carr was a professional, an expert jewel thief who quit while he was ahead and invested his ill-gotten gains in the right places, skimming the cream off other people's crimes: drugs, women and murder. The law was the enemy and to inform was treason until, the underworld hit Carr where he lived and made him **The Boys Bet**. Wally Charleston writes a brutally authentic novel of crime, love and treachery.

Frank Sarpotta's Marksman is still going strong in his fourteenth caper against the Mob. Magellan swears death to the Mafia in **Kill** from BELMONT-TOWER. Also in December Private Eye Harry Fannin finds his wife dying from a stab wound in the first of his own series, **Fannin. Epitaph For A Tramp** is written by David Markson.

LEISURE BOOKS continues its Cherry Delight series by Glen Chase with **Bestial!** when she tackles the Cosa Nostra and **Treasure Chest**, a bout with the Mafia. And as if they didn't have enough trouble, the Mafia has the Shangahaiers on their tails. Johnny Rock is out for blood with **Hit Man** this month and **Triggerman** for the new year both by Bruno Dunn.

Joe Dunes spent 12 years as a private eye in San Francisco before deciding to become a writer. The first of his "DKA File" stories appeared in Ellery Queen's Mystery Magazine in 1967. EQ said that it had "the hard, compelling smack of raw truth." Now the first novels about Daniel Kearny Associates, skiptracers in San Francisco, have been reprinted by BALLANTINE.

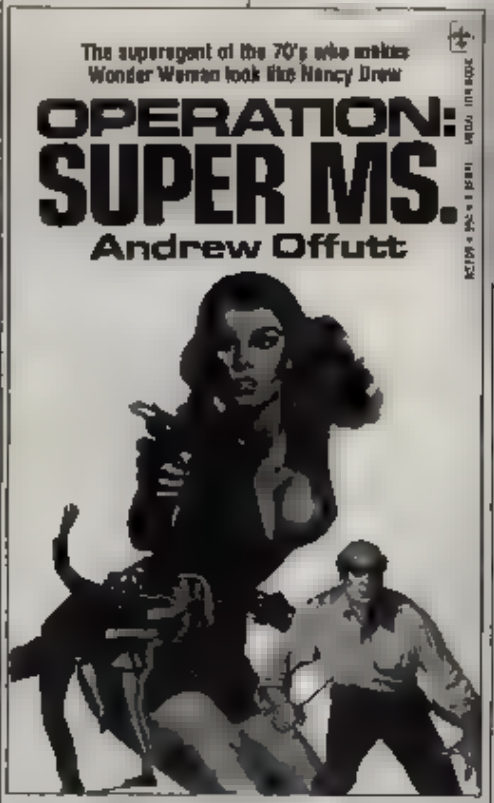
Reminiscing a mercury Montagu is only the beginning of the trail for Bart Haslip. The end nearly came when he is helped into the hospital with a possible skull fracture. Jerry Ballard, rewrite-master for DKA, picks it up after that. Some questions need answering: was Bart joy-riding in the "rented" Jag that you totaled? Ballard doesn't think so. But if someone had it in for the black man, who would it be and why?

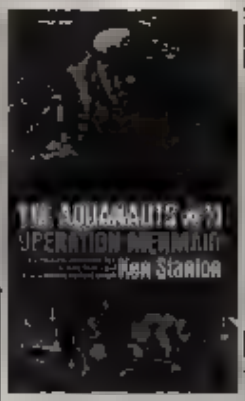
The dialogue in **Dead Skip** is real.











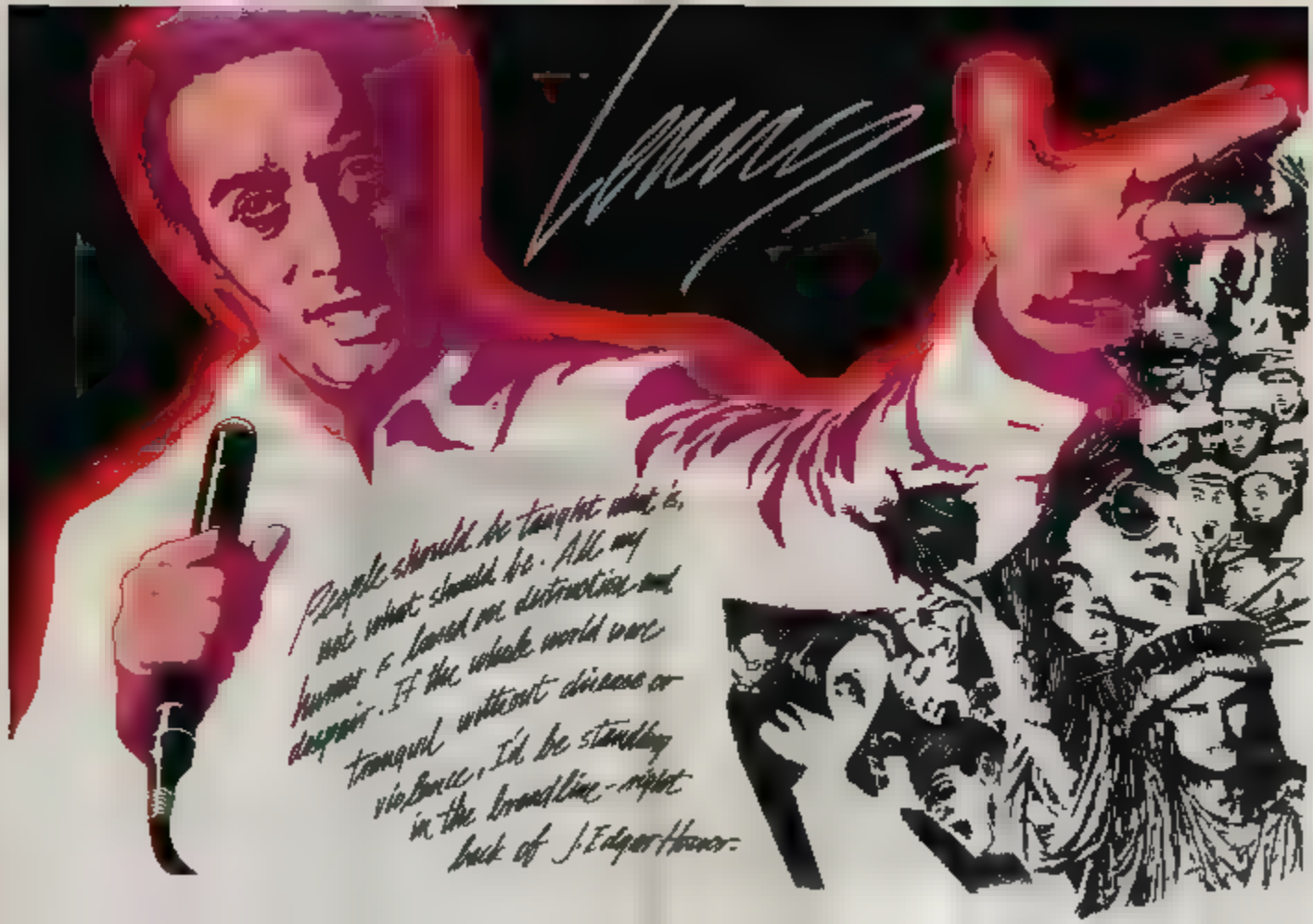
The background is vivid, the techniques are authentic. Gores obviously knows what he writes and writes what he knows.

In **Final Notice**, Ballard spots a Cadillac that's on the record as it or to be picked up on sight. His filed-down keys start the car and he drives off. A smooth job. Will he lord is over the boys at the office? They tip funds a comic book on the front seat, a comic book with $500 tucked inside the pages.

This is only the beginning of the caper, big and little, tricky and smooth, are covered by DKA. When the chips are down, even Daniel Kearny himself will take to the trail. The DKA File series may just possibly be the best police procedural books written since Ed McBain. If not, they'll do until something better comes along.

Nightmare by Edward S. Aarons has all the ingredients of a classic crime thriller: blackmail, adultery, greed, robbery and murder. It's the story of an average man's trip into a nightmare world of terror. SIGNET has made it available this month for the mystery fans. Also on the racks is **The Allingham Case-Book** by Margery Allingham. Too many murders were just Mr. Campion's cup of tea as the famous sleuth sets out to stop a plague of suspicious deaths. The Aquanauts series is off aground fell to **Operation Mermaid** by Ken Stanton. **Death Becomes An Appliance** is Helen Reilly's latest Inspector McKee mystery. The murderer is bold as he kills the first victim in a department store window, the second in front of a policeman and the third in a theater crowd. And now he wants McKee.

That's all the murder mystery and mayhem for this issue—but isn't it enough?


Hoover
People should be taught what is,
not what should be. All my
horror & hatred are distortion and
despair. If the whole world were
tranquil, without distress or
violence, I'd be standing
in the breadline - right
back of J. Edgar Hoover.



Two miles beneath the baked earth of South Africa, thousands of men labor daily to dig and claw to the surface a common-looking ore that contains one of the world's most precious metals—GOLD!

The setting is for Allied Artist's rugged new adventure thriller **Gold**, starring Roger Moore, Susannah York, Ray Milland and Bradford Dillman. The film's pace is immediately set by the shattering clang of alarm bells which indicate that the underground rock has closed its jaws on a group of miners below. Slater (Moore), the mine's manager begins rescue operations only to find the trapped and mangled bodies of his men.

Outraged and suspicious of the disaster Slater discovers the miners were digging for a ludicrously rich vein of gold in a dangerous area called the "Big Dyke." Mine owner Manfred Steyner (Dillman) now offers Slater the job, knowing that instead of gold, the new shaft leads to a vast underground lake and certain death.

Stephen backs the trap with his beautiful, but unfaithful wife, Terry (York). By accepting the deal, Slater becomes a pawn of a cartel of international mine owners who plot to drive up prices on the gold market by flooding and paralyzing their most productive shafts.

On the day of the big breakthrough, the two lovers are lured away by her tycoon grandfather (Milland), and the digging goes on in their absence.

As the miners' pickaxes tears into the last fragile barrier between the men and the lake, millions of gallons of water under intense sub terranean pressure are unleashed with thundering impact. Hundreds of men are caught in the explosive deluge and torn to pieces on the narrow shaft's walls. Thousands more are isolated and trapped deep in the earth by collapsed passageways, awaiting starvation, suffocation or drowning. On the surface, rescuers find their path blocked, while the mine's investors view the pandemonium at the Stock Exchange with carefully guarded gratification.

two to the rescue

Rushing back to the disaster site, and realizing the key have duped, Slater surveys the damage and takes a desperate chance on helping those below. Accompanied by a Zulu warrior-miner named Big King Simon Sabelai, Slater fights his way down to the center of the flooded area in an attempt to plug the mighty brush of water in the disaster's spectacular climax.

Based on the novel **Goldmaker**, by Wilbur Smith, the Michael Klinger production of **Gold** pulsates with punishing action, destruction, violence, glamor, grimness and greed tempered by the tenderness of a modern love story.

In order to capture and deliver the tense, dirty, and explosive drama Klinger chose veteran James Bond editor and director Peter Hunt to direct **Gold**. Having created a lusty movie editing style for **Dr. No** and the subsequent 00- adventures and directing **On Her Majesty's Secret Service** Hunt was more than qualified to guide the swiftly-paced storyline of **Gold** under his supervision. Moore and the other actors are expertly choreographed into scenes that are often overpowered by massive underground explosions, collapsing mine shafts, crushing boulders and a tidal wave of crushing water.

The other James Bond alumnus on the set of **Gold** was Roger Moore whose tough, hard-hat role bears few traces of the super- suppressed of **Live and Let Die** and **The Man with the Golden Gun**. He admits

After Bond, the offers became almost embarrassing, but this is the role wanted. The film has all the ingredients—a four class formula of spectacular action, crime, romance, riches." After a lifetime of portraying elegantly dressed man of the world at hand, **The Saint** and one half of **The Persuaders**, Moore summed it up with: the Underground Manager of the mine is quite different, more rugged, more difficult to interpret physically than anyone I have played before.

The reason for Moore's statement comes from the fact that both producer Klinger and director Hunt decided, before filming began, that as much footage would be shot on location" as possible. In this case, on location meant 6,000 feet down in South Africa's West Rand Consolidated Goldmine.

At such an extraordinary depth,

this
re
every scene
Gold was filmed
a budget of three
than dollars, a reasonable
amount for such a large project,
utilizing the facilities of South
Africa. The film was wrapped up
quickly and has since done 'battle
be in Europe and the rest of the
world.

Optimistic concerning the film's American success, its makers are already putting the finishing touches on the pre-production stages of their next cooperative project **Blood of the Devil**, an $8 million project set in WWI. Once again shot in South Africa, **Devil** will deal with the destruction of a German battleship by saboteurs. Next, the team will collaborate on a contemporary love story set in South Africa and tentatively titled **Eagle in the Sky**. Screenwriter Smith is already working on the script, even though the film won't be produced for a number of years.

Backed by success overseas, and a large advertising campaign in the States, the cast of **Gold** comes from the way Klinger then and Smith work together. "We follow Smith's books very closely," states Klinger. When you deal with commitees, they all water down a work because they're frustrated producers and directors. Now I'm trying to get back to a more entrepreneurial air, where the writer and director make the film they want to make.

If that's true, **Gold** has all the signs of striking it rich.

subterranean stuntwork

We simulated the disaster in **Gold** as realistically as possible says Klinger, which made it dangerous at times for Moore and Simon Sabela in reality, if water is hit deep underground it can pump out with enough force to break a drill—or a worker—like a matchstick." **Gold** strives to capture











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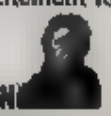


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The von Daniken plague is upon us.

The latest trend in paperbacks has come in the form of science fact books much like Von Daniken's revolutionary **Chariots of the Gods**. At the crest of the wave is FAWCETT'S **Mankind—Child of the Stars** co-authored by Max Flindt and the late Otto Binder. The book is currently on newsstands and enjoying high sales. It is Otto Binder's last and perhaps most important work concerning Flindt's Hybrid Theory which proposes that mankind, an earthly race, might have extraterrestrial ancestors. Von Daniken has written the Forward, saying, "I know of no work since Darwin that deserves as much attention with regard to the evolution of man."

BALLANTINE's contribution to the science fact rack is **Challenge To Science: The UFO Enigma** by Jacques and Janine Vallee. It will be followed by **Anatomy of A Phenomenon: UFO's In Space** by Jacques Vallee. Each book will include eight pages of photos, charts and scientific data for both the believer and the skeptic.

Those who prefer fiction to fact will try **The Best of Fritz Leiber**, an anthology containing 22 of Leiber's best sci-fi stories.

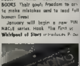
The ultimate dream machine. The freedom of doing anything possible, being anywhere desired, the power of wishing—all granted by an alien race coming to earth to make things better for its inhabitants. But does man really want absolute free will? **The Eden Cycle** by Raymond Gallun answers these questions in a fascinating tale of a fearful future.

The time is two generations after the Great Destruction. Science is outlawed and stern Bible-reading farmers control the country. Leigh Brackett's **The Long Tomorrow** is about Len Coulter who runs away from home to find the secret desert hideaway where men plot to revive science and the cities.

The pulps are back, and BALLANTINE's got 'em, beginning with **Astounding: John W. Campbell Memorial Anthology**. Illustrated inside and out by Kelly Freas, the book will feature all new stories by the authors discovered by Campbell.

In January, Leigh Brackett edits **The Best Of Planet Stories**. "Lorelei of the Red Mist" will be featured along with stories by Frederic Brown, Raymond Gallun, and Poul Anderson. This is space opera at its very best with dazzling beauties in distress, swashbuckling heroes, and menacing aliens everywhere. The first of a Very Special Series.

Voyage to a Forgotten Sun by Donald J. Pfeil is tale of Trader Zim, who is sentenced to 30 years for smuggling. He's offered an interesting alternative. fly the President of Earth home in an out-of-date, fusion powered ship. It was going to be a long trip, and the combat-patrol ships out gunning for them weren't going to make it easier.



Alan Dean Foster takes shore leave from the Enterprise long enough to drop off **Star Trek Log Three**. Three more stories adapted from the animated TV show is sure Trekkie hearts atremble.

Two courageous people decide rule by machine is enslavement and launch a revolution against its Justice in **Android Armageddon** by Robert Trollins from PINNACLE BOOKS. Their goal: freedom to err, to make mistakes and to lead full human lives!

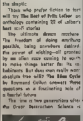
January will begin a new PINNACLE series, Hook. The first is **Whirlpool of Stars** introduces P... Hook, superhuman warrior. Life has taken a new direction, to a new future, but it's still the same struggle for survival.

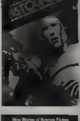
Blade is back in his twelfth adventure **King Of Zunga** by Jeffery Lord. The swashbuckling superhero faces a fierce sixty-foot snake. Robert Silverberg edits **Windows Into Tomorrow**, an anthology of nine stories by the best SF authors.

A funny thing happened to Star Bailey on the way to the moon. His mistress stowed away on the rocket. **The Moonlovers** by Olaf ... quest is a sexy space odyssey, a free-fall fantasy just for fun.

DAW, one of the brightest stars in the sci-fi skies has a wealth of entertainment on the launch pad this December. **Spacehawk, Inc.** can carry Kip Bandy who is sent to Malagro, the cesthole of the universe to investigate malfunctioning androids. It was a difficult assignment that had its rewards—a talented photographer, a couple of lovely maidens in distress and the ardent guerrillas of the Boy Scout Liberation Army. Interstellar prison

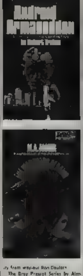












...ry from way-out Ron Goulart.

The Dray Prescot Series by Alan Burt Akers has moved from Scorpio to Antares. Dray confronts the life of a gladiator in **Arena Of Antares**, seventh in the series. Fifth in the Star-Flint ... series is **The Fenris Device** by Brian M. Stableford. Somewhere on the storm-ridden, unapproachable surface of a giant heavy gas planet an abandoned Gallacellan warship was waiting. It was reputed to be armed with the legendary Fenris weapon and Grainger was ordered to go after it.

Ccnscience Interplanetary by Joseph Green is the story of Allen Odegaard, member of the elite Practical Philosopher Corps, trained to detect intelligent life-forms on newly colonized planets. His life is a tightrope walk between planetary conservation and the needs of his own aggressive, expanding race. But the job has its compensations: in his wanderings it is said he has met the Final Intelligence!

Humans delve into the mysteries of evolution and produce the ... a superhuman race. Because of their pacifist nature, the ... flee the turbulent worlds of homo sapiens and establish their own quiet planetary colonies. Yet there are reports of planetary marauders of ... ancestry—a contradiction in terms. The search for their existence is assigned to a human male and a ... woman in M.A. Foster's **The Warriors Of Dawn**.

The Mote In Time's Eye by Gerard Klein is the saga of Shangrin, captain of a starliner a million years in our future whose ship is caught in the crossfire of unseen fleets from beyond time. Shangrin refuses to be a pawn and takes a hand in the cosmic game.

To continue their 'Hall of Fame' series DAW will release **The Book Of Saberhagen** in January. Although he is best known for his Berserker tales, less than half of this collection are in that series. Saberhagen is equally inventive in other directions and this collector's edition shows why.

... John Brunner books are also due. **The Stone That Never Came**



Down is a thriller-chiller of ... in the tradition of **1984** and **Clockwork Orange**. The second ... is a DAW original: **Entry To Elsewhen**, containing three novelettes.

SIGNET's offerings include **The Dancer from Atlantis** by Poul Anderson about a modern-day man who suddenly finds himself in the ancient and mythical world of Atlantis. **Jack Of Shadows**, penned by Roger Zelazny, is an adventure story of a thief who is unjustly punished and sets out for revenge against his enemies: witches, vampires and finally the forboding ... of Bats.

BERKLEY has taken a mile-long leap into the sci-fi field with a host of top sellers. Damon Knight's **Orbit 13** features an anthology of new science fiction, including the

berkley in orbit

authors' commentary and correspondence: an inside peek at the SF writers' world.

The Earth is dead and the Sun seems like any other star, cold and dim to the earthly refugees on Minerva, in Edmund Cooper's **The Tenth Planet**. Grief-stricken at Earth's fate, civilization has abandoned the adventurous spirit of mankind until the resurrection and rebellion of a man who died 30 centuries earlier.

In the science-fact genre, BERKLEY releases **Masters Of The World** by French author Robert Charroux. From the man who taught Von Daniken, comes more "Chariots"

documentation of extraterrestrial visitors from newly-deciphered Mayan manuscripts, proof that a Universal Deluge did occur in ancient times and the truth about the Rosicrucians.

Night Of Delusions is a new SF thriller from Keith Laumer. The hero, Florin, is called upon to protect the candidate for World Leader and hide the fact that the man has gone insane. Also for December release is **Inside** by Dan Morgan about a battle for political supremacy inside the Domed City of Mars.

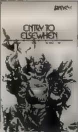
Vic Ghidalia edits an anthology

ghidalia gathers gooseflesh

of thrillers in **Gooseflesh**. Stories included are "The Dead Don't Come" by Ray Bradbury, "Three Gentlemen In Black" by August Derleth and Robert E. Howard's "The Black Country." Reading by the light of a full moon is at your own risk.

BERKLEY will start the new year off on the right pseudopod with Heinlein's 4-in-paperback **The Past Through Tomorrow**, featuring 21 stories, novellas and novels complete in one volume. The stellar line-up includes "The Roads Must Roll," "The Man Who Sold the Moon," "The Long Watch," "The Black Pits Of Luna," "The Green Hills Of Earth," and "Methuselah's Children." A fantastic achievement in quality and quantity, how do they wear it at all in one book?

The Aluminum Man is D.C. Edmondson's novel of an alcoholic



scientist on [illegible] engine [illegible] and a beautiful girl who set out to [illegible] civilization. Then Richard C. Meredith spins a twisted time-tale, **At The Narrow Passage** for soldier-of-fortune Eric Mathers.

Award-winning author Robert Silverberg has been editing anthologies for DELL and, this month, releasing three. **Chains Of The Sea** has three novellas all based on mankind's demise. **Worlds Of Maybe** features seven stories on the theme of "What if . . ." Authors include Silverberg, Farmer, Niven and Asimov. The last anthology takes us **Deep Space**, a collection of eight visions from beyond our solar system.

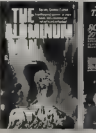
POPULAR LIBRARY will begin the new year with **Universe 3**, an anthology of seven SF stories ranging from outer space to inner self edited by Terry Carr.

The Island At The Top of The World by Ian Cameron is AVON's movie tie-in to the upcoming Disney film, with its sequel, **The Mountains At The Bottom Of The World** also available. Adventurous reading for the holidays.

Flash Gordon spends the season on Mongo as prisoner of the ravishing Queen Azura and her evil cohort Ming the Merciless. **The Witch Queen Of Mongo** is followed by **The War Of The Cybernauts** in January.

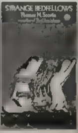
New Dimensions 3 is the second anthology edited by Robert Silverberg for AVON. Asimov, Russ, Lafferty and Malzberg are part of the collection of original stories. **The Macroscope**, by Piers Anthony, is a doorway that leads to all time and space, and challenges the four who dare enter with dangers mankind has never dreamed of.

BELMONT TOWER has two Blockbusters for the holiday season, a two-in-one titled **Ladies Day** and **This Crowded Earth**. Both are scary future forecasts by the author of















Psyche, Robert Bloch. Also, Harlan Ellison takes a mind-bending voyage into the infinite reaches of the imagination. **From The Land Of Fear.**

ACE is packing the racks with superb sci-fi starting with Ursula LeGuin's **Planet of Exile**. The Terran colony has been stranded for six hundred years, their only neighbors the primitive nomads who feared them. But if they couldn't overcome the years of mistrust and join forces against the barbarian hordes and murderous snowghouls neither would survive the winter.

[illegible] Kuan is another talented lady, and her tough, little heroine, Alys is the star of **Plants On Paradise**. Alys's job is to herd future tourists across a winter-resort planet which is the battlefield of an eerie war.

The men get their turn with Philip Jose Farmer leading. **Behind The Walls Of Terra** is the tale of Kickaha who knew the secret no human could be allowed to learn. Perry Rhodan struggles on in his series. There is kidnapped in **Interlude On Siliko 5** and, as if that isn't enough, Perry goes on a **Dimension Search** for a missing planet in the next book.

Edgar Rice Burroughs: Master of Adventure by Richard Lupoff is the story of Tarzan, Pellucidar, Barsoom and the many worlds of ERB. Illustrated inside, it tells how Burroughs' great novels were written and what inspired them. A textbook for Tarzan lovers everywhere.

Death Waits In Semispace sends Perry Rhodan between dimensions to continue his search for the missing planet Wanderer and finds it in **The Last Days Of Atlantis**. This year's **Best From Fantasy & Science Fiction**—includes Poul Anderson, Harlan Ellison, Alfred Bester with cartoons by Gahan Wilson, master of the macabre.

Institute courses told a grim story about the Network—that savage world beyond the guarded Institute gates. But they wanted to see for themselves. So they set out on a journey of discovery only to become the unwitting agents of forces that threatened to destroy the only world they've ever known. **The Sodom And Gomorrah Business** by Barry Malzberg is a future fantasy where violence and disorder rage, published by POCKET BOOKS.

Strange Bedfellows, edited by Thomas N. Scortia, co-author of **The Glass Inferno**, is also due. This anthology answers the provocative question "can sex survive the space age?" with a collection of erotic sci-fi tales by Silverberg, Sturgeon, Aldiss and others.

WARNER PAPERBACK LIBRARY offers one-a-month starting in December with a story collection by Barry Malzberg called **Out From Ganymede**. It's a bleak vision of man's future and how he copes with other worlds. Next Roger Elwood edits of 12 tales exploring the outer limits of our potential for evil, **Future Corruption**. **Five Fates** is a collection of stories by Laumer, Anderson, Herbert, Dickson, and Ellison based on a common beginning: William Bailey's death at a Euthanasia Center. An unusual book, a brilliant concept.

It was a machine that regulated all life determining who would live and die. It would tolerate no interference by fallible humans. A small group of men dedicate themselves to destroying the machine and the millions of people who have accepted their robot-like existence. The race is doomed in **No Room For Man** by Gordon Dickson from MANOR BOOKS. February brings **Beware More Beasts**, the sequel to the highly successful **Beware the Beasts**. Edited by Roger Elwood and Vic Ghidalia, it's a scarifying collection of new tales.

Another Elwood-Ghidalia collaboration is currently available; **Androids, Time Machines and Blue Giraffes** from FOLLETT in hardbound. There are four stories in each of six categories: Robots, Time Travel, Space Travel, etc., resulting in a panoramic view of the

super sized sci-fi smash

development of the science fiction genre over the past century.

The Mote In God's Eye by Larry Niven and Jerry Pournelle is a major new novel from SIMON & SHUSTER. It's about humans making first contact with intelligent but utterly nonhuman aliens. A space ship appears out of nowhere. The emissaries are accidentally killed and a danger signal has been apparently sent out. It becomes a race to locate the world from which the ship has come and convince it of our goodwill. It's a potential award winner and certainly worth attention.

More SF next issue—keep your scanners clear till then!



In the wake of the nostalgia trend, America has rediscovered her heritage of art. J. C. Leyendecker was one of the most popular artists of the Golden Age of Illustration and Michael Schau's new book is a visual treasure chest which amply proves he earned that reputation. He was one of Saturday Evening Post's leading contributors with 322 covers to his credit (100 of which are reproduced here) and was the man Rockwell called his idol. His work graced the country's leading magazines, his Arrow Collar Man was epitome of the Great Gatsby look of the '20's. His bold design, elegant draftsmanship and vivid use of color set the style for an era, and Schau captures all of it in this handsome volume with over 200 black and white reproductions and 64 color plates. JCL is THE art book this holiday season! From WATSON-GUPTILL at $17.50 ●







During his career, the name of James Montgomery Flagg was so familiar to the public it was used to endorse products in the same fashion as the celebrities who were his subjects. His satirical drawings form a portrait of America during the early part of the century and his celebrated Uncle Sam war poster (Flagg used his own lean handsome face as a model) are about as famous as the national anthem. Susan Meyer has captured the humor and sentiment of the artist's life and work in James Montgomery Flagg, a book brimming with drawings. Lavishly illustrated with 125 black and white reproductions and 70 full color plates, the volume showcases Flagg's posters, portraits, magazine covers, interior drawings and a host other memorable works of art that will be enjoyed over and throughout the year. From WATSON-GUPTILL at $27.50 ●





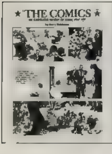


More from the past. We've discovered what probably is the most unique book to be published in quite a while. The Adventures of Sweet Gwendoline. Gwen's exploits were originally printed in the 40's, and in retrospect have become the underground comics of their era. The book features four cartoon adventure serials that read like X-rated versions of The Perils of Pauline replete with a dastardly villain, a mysterious countess and a secret agent—all of whom do their best to keep the heroine under wraps—be they leather, rubber, rope or chain. John Willie, the artist and author, somehow always managed to save Gwen in the nick of time only to subject her to even more bizarre dangers. Over 140 pages with 8 in color. From BELIER PRESS, PO Box C, Stuyvesant Station, New York City 10009 at $17. Deluxe Edition $25. ●









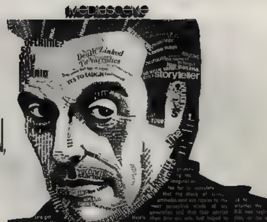
Scholars and students alike are taking a fresh look at America's popular arts and finding a wealth of source material to study and savor. The comics are easily the most popular of these arts, and Jerry Robinson (an accomplished comic book and syndicated panel cartoonist) has created a visual and verbal chronicle of the form in his new book. From The Yellow Kid's first sprightly appearance to Snoopy's latest lament, Robinson tells the story of the comic strip as a molder of public opinion as well as a mirror of American life. Besides a running commentary on the development of cartooning, a number of top professionals offer their personal views on the trip and times of their art. The Comics is a massive 250 pages thick and illustrated with more panels and comic pages than Dick T... From G P Putnam's at $... ●







"LADIES AND GENTLEMEN, LENNY BRUCE!"



Lenny Bruce was a comedian now forgotten by the public. Battered by his dumb struggle with "establishment" society, he died of an overdose of heroin before Albert Goldman made it chic.

At first glance he seems an unlikely subject for a movie. Especially for a movie in which United Artists would invest valuable properties like Dustin Hoffman in the title role and Bob Fosse (Cabaret) who's directing. What's even more surprising is that the "biggies" at UA apparently have enough confidence to time a special New York release in November so the film will be eligible for an Academy Award nomination. With the publicity of an expected Oscar as a hype, studio bookkeepers feel Lenny can fill theatres next year when the film goes into general release.

But UA's plans are not really surprising or ill-conceived, because in point of fact, the life and death of Lenny Bruce is dynamite—like a 153-pound cherry bomb of dynamite going off in a tile bathroom.

UA would stand a cost well, boosted by an explosive publicity campaign. Lenny would likely blow up in the [illegible] of the creators. Improperly handled it could rally all the forces that crushed the comedian, [illegible] the hatred, and could [illegible] off the people that loved him, because they would feel their own and his message were being exploited. Oscar becomes very valuable as a way to elect Lenny to respectability, warding off the "[illegible] burners" while gently persuading Lenny's admirers to attend a film about him.

Why all the furor about Lenny Bruce? He could be classified as a 50's stand-up comic from the same movement that produced Mort Sahl and Bob Newhart, the so-called "sick" comics. To be exact, it was not the comedians who were sick, but the culture of their subject matter—the sickness of society.

Lenny's art was the Art of Satire, and he administered it not with [illegible] but with a [illegible] straight, the jugular. He looked long and deep at the life of The Great Society and the hypocrisy of its morality. With his own shocking and hilarious truth, Lenny dissected religion, censorship, the Pope, drugs, sex, war, the law, show business, integration, divorce, Mark Sahl, cops, even Hitler, and [illegible] into their rawest [illegible].

The night club stage was his operating theatre. Yet most of his fans never saw him at all. Instead they discovered him after his death, on records made from Lenny's shows and concerts.

he'd begin with an idea...

Lenny forged his role not only by the material he used in his act, but in the way he delivered it. He was not a stand-up comic with a set routine of one-liners and [illegible]. Lenny Bruce was a dramatist, a poet, a playwright who, like the jazz musicians from whom he borrowed his repository of hip jargon, created spontaneously during actual performance.

He'd begin with an idea, a situation, and improvise, adding bits of business, discarding others, so that every performance was an original. His timing and delivery made him a soloist of unbelievable virtuosity.

One of Lenny's prime targets was the absurdity of society's fear of words—four-letter words having to do with sex. He used all the four-letter words in his act, sometimes to shock, sometimes in the role of a character he was portraying. And he was busted for it.

Lenny's appeal was broaden through [illegible] and he found it through satire, in the tradition of Swift, Rabelais and Twain. In his own way, he pioneered the American publication of Fanny Hill, paved the way for Hair, Oh! Calcutta and Let My People Come, and made possible films like The Devil in Miss Jones and Deep Throat. Personal friendly was Lenny's mother. Dig it, it was doing Archie Bunker twenty years ago—and took the rap for it!

Here's some highpoints from a handful of Lenny's most famous routines:

MARRIAGE AND DIVORCE. My mother-in-law broke up our marriage. One day my wife came home from work early and found us in bed together!

MESSAGE MOVIES. Kids, after throwing roach into bowl to avoid being caught: "[illegible] nothing I can do now but smoke the roach!"

AIRPLANE GLUE. Man in store with high cap: Give me a nickel's worth of pencils, a Big Boy tablet . . . and TWO THOUSAND TUBES OF AIRPLANE GLUE!

MIXED PARTIES (WASP trying to relax Negro guest at party): That Bojangles, Christ, could he dance!

PRISON MOVIES (warden speaking): All right, Butch! We'll meet any demands you prisoners make except the Vibrators! Forget 'em!

MCA (a theatrical agency promoting The Third Reich and casting for a Führer): Don't look now, but dig the guy on your right with the painting on wall. Adolph, you're gonna make more money in a minute than you make now in Non-Toxic [illegible] a year!

RELIGIONS, INC. (a phone call to the Pope): Hello, Johnny! What's shakin' baby? Listen, can you get me a deal on the [illegible] Sear Tires? And send me some 8 x 10 glossies. I'll book you on the Sullivan Show! No! Don't worry—nobody knows you're Jewish!

Lenny buttonholed The Bruce routine long before the "establishment" scene. He rolled the marijuana connection, long before Tim Leary opened his travel agency, and longhaired "freaks" made millions singing songs about "tripping," "chicks," "dropping." In Lenny's voice (circa 1960): "How bizarre will you something about pot. Pot will be legal in ten years. Why? Because in this audience probably every other one of you knows a law student who smokes pot, who will become a senator, who will legalize it to protect himself. Dig! Have one bit of nut-smoking it anywhere. You'll see."

To really appreciate Lenny's genius, one must constantly keep in mind the time context of the life Lenny was doing; when he did that they were truly fearful of [illegible] and [illegible] knows. It's not [illegible] the shape of things to come [illegible] the imagination to speculate that the shock of Lenny's attitudes sent out ripples to the most perceptive minds of his generation and that they [illegible] them into our own. And helped to shape it. If Lenny Bruce's [illegible] routines, a sum therefore Lenny would reach the perspective of the Imagery, and maybe there's some truth in it.

If Lenny could hop into a time machine and pop out in 1974, we're sure he'd quickly adjust to the New Age and spot likely targets in our society. Imagine Lenny now: "Have you heard about the EPA, you know, the Environmental Protection Agency? I know some of you [illegible] thought it was something like CIA, right, whatever you hear [illegible] you figure it's either a government agency or dope. There's a commotion there somewhere, anyway the EPA recently ruled that bowel movements were illegal. They said there's scientific evidence to prove that bowel movements are dirty, nasty people, they pollute the sewage systems and besides, they stink. EPA, however, recognizes, in this infinite wisdom, that this will work a hardship for many people and consequently will entertain special petitions to grant exceptions during certain time periods based on a person's toilet training. In the meantime they recommend the cessation of all consumption of solid foods as it took way of complying with the law."

As with any controversial figure, there are many, often contradictory stories about Lenny's life. One reads he was a fanatically devoted husband. He allegedly enjoyed something [illegible] sex called. Some say he was a courageous, innovative talent, others that his wit was merely the defensive mechanism of a spoiled little boy.

saint or sinner?

He's been called sacrilegious, and a saint. He's been complimented as a sensitive man, yet accused of callous arrogance in day to day dealings with other human beings.

Like many famous satirists he seemed to love people collectively, but found most of them repellent as individuals. It is acknowledged that he was heavily into drugs, but there is strong [illegible] to [illegible] whether the [illegible] was negligence or [illegible], or the same implicit [illegible] in murder. And finally [illegible] life [illegible] Lenny [illegible] the [illegible] peacefully [illegible].

What the hope is that the [illegible] explores the real tragedy of Lenny, the man—as Lenny, the performer. What did the seen and the pressures, as well as in his [illegible] with so much that [illegible] Did Lenny's life shape Lenny's performing style, or did Lenny's performances come to shape his life? Did this man become the victim of the performer?

Most movie drugs' role in Lenny's life and in his [illegible]. For example, did Lenny's style of [illegible] dialogue and life [illegible] in a mind-bending display of verbal virtuosity, reflect the improvisational style of the jazz musicians who comprised many of his closest friends? And, incidentally, are such so have turned him on to dope?

If anyone can, Dustin Hoffman should be able to illuminate the human being as well as the talent. Interestingly enough, Hoffman was a personal friend of Lenny's and has the position to play the part from the inside-out so to speak.

Like many artists, Lenny was so early in life. Essentially Lenny died because he would not compromise his ideals. He kept on speaking out against hypocrisy and exploitation, and there were those who hated him, not because they didn't understand satire, but because they did and knew exactly where Lenny was at. They knew he was attacking the institutions, the attitudes, the rip-offs that benefited them. And they were too stupid; yet they were not stupid, they were Ignoramus. And far more powerful.

Specifically, a cop said to magaine for Lenny's fourth [illegible] with a drug dealer in Philadelphia on September 29, 1961. It has been suggested that the legality of the arrest was questionable. Five years and a dozen busts later, Lenny died.

After Philadelphia, the elevator rides were set. But it's sad, sorrowful, the [illegible] dwelling [illegible] them ask people in the [illegible] theatre it doesn't [illegible] him. We gave [illegible] his [illegible] and Lenny his [illegible].

Luckily we have a second chance to [illegible] it.


Towering Inferno


Jeffrey Vrooder


Towering Inferno


Julius Vrooder


Towering Inferno


Harrowhouse


The Taking of Pelham


Gold


Harrowhouse


Juggernaut


Gold


Harrowhouse


Juggernaut


Gold

For the first time in nearly 25 years, the biting edge of the TV industry's dominance in the entertainment field has been dulled as the movies are once again drawing crowds back to the theaters. Gaining in momentum and magnitude since last December the motion picture industry is rapidly approaching its 1946 high profit mark of $1,692,000,000.

Among those directly responsible for the expanding movie attendance, is Irwin Allen and his discovery of the disaster goldmine in **The Poseidon Adventure**. Now, for 20th Century and Warner Bros., Allen is preparing **Towering Inferno** for Christmas release, promising even more spectacle, more stars and more excitement.

The largest cinematic undertaking of the 74-75 season, **The Towering Inferno** is awe-inspiring. Steve McQueen, Paul Newman, William Holden, Faye Dunaway and Fred Astaire are all trapped by the most realistic fire ever filmed. By the time shooting was done, 46 out

hollywood's hottest holocaust

of 57 sets were destroyed). John Guillermin (**The Sea Wolves**) is the director of **Inferno**, with Allen handling the intense action scenes personally. John Williams, who scored **The Poseidon Adventure**, will return to compose Inferno's tense, emotional themes.

Fox's other film projects include Brian DePalma's **Phantom of the Paradise**, which is now in its showcase release, and will receive extensive saturation distribution early in 1975. **Phantom** is expected to be a strong box office show since it stars and features the music of songwriter Paul Williams. A modern faustian rock opera, **The Phantom of the Paradise** had to be cleared by Universal Pictures (**Phantom of the Opera** films), Atlantic Records (Williams' Swan Records were in conflict with "Swan Song Records"), and King Features Syndicate (**Phantom** newspaper strip) before final release could be set. Things were finally resolved and release schedules were planned by 20th, who paid $2 million up front for the independently produced film which cost approximately $1-1/4 million to make.

The Crazy World of Julius Vrooder from 20th stars Timothy Bottoms as a VA psychiatric ward patient who falls in love with his doctor's nurse. Barbara Hershey. Veteran film director George Marshall (**How the West Was Won, Fancy Pants**) has a bit part as Vrooder at a WWII vet living out his life in the hospital.

Cassilis Bergen, Charles Grodin, James Mason and Trevor Howard are the big names in front of the 20th production **11 Harrowhouse**, a comedy-thriller concerning the robbery of a huge diamond clearing house. Grodin and Bergen team up to steal $12 million worth of cut diamonds just for kicks, Mason and Howard are supposedly on the other side, and are tracking the thieves down.

Richard Lester, the director of **Juggernaut**, and **Three Musketeers**, is in Austria now, filming another slapstick adventure spoof for 20th, based on the legendary "Flashman" series. Titled **The Royal Flash**, and written by George MacDonald Fraser, Lester's film will star Malcolm McDowell as the impetuous, bumbling Prussian Cavalry officer.

Meanwhile, work continues on John Frankenheimer's **French Connection II** with Gene Hackman, and Peter Bogdanovich's **At Long Last Love** starring Burt Reynolds, Cybil Shepherd and songs by Cole Porter.

Warner Bros. production schedule is keeping that studio busy with extensive post-production work on George Peil's **Bad Savage**, **Man of Bronze**, Paul Fraus, radio/TV film's "man of a thousand voices," has been chosen by Pal to voice-over the film's introduction as a "March of Time" manner. A selection of John Philip Sousa marches, follows, arranged by Frank DeVol, who will adapt "The Thunderer" with lyrics by Don Black into the "Doc Savage March."

After undergoing a continuing title change to **Dyan's the Moon**, and back again, Ross MacDonald's **The Drowning Pool** is going into production at Warners with Paul Newman, Joanne Woodward, Tony

ryan renamed ...again!

Franciosa and Richard Jaeckel. Andy Robinson, the crazed zodiac killer from **Dirty Harry**, has a part as a suspected blackmailer in **Peek**, which is being produced by Newman's First Artists company.

Jacqueline Bisset and Christopher Plummer head the cast of the new Warner film, **The Spiral Staircase**. Gayle Hunnicutt, Elaine Stritch, and John Phillip Law are also featured in this remake of the 1942 classic directed by Peter Collinson.

Apparently integrating the "blaxploitation" films, Stella Stevens has been signed by Warners to appear with Tamara Dobson in **Cleopatra Jones vs. The Dragon Lady**, now shooting in Hong Kong under director Dan Mainhard.

Released from Warners in the next month or so will be: **The Abdication**, a period-placed, religious adventure starring Peter Finch and Liv Ullman; razz and robbers-type action in **Freebie and the Bean**, and Neil Simon's Broadway hit, **The Prisoner of Second Avenue**, starring Jack Lemmon and Anne Bancroft.

United Artist's big film this winter is **The Man With The Golden Gun**, latest of the James Bond adventures starring Roger Moore and Britt Ekland with the title song by Lulu.

The Spy Who Loved Me has already been scheduled as the next 007 adventure, once again starring Roger Moore as Bond.

Meanwhile, a pair of UA films are creating moviegoing excitement. **The Taking of Pelham One Two Three**, based on the bestselling novel by John Godey, stars Walter Matthau, Robert Shaw and Martin Balsam, and concerns the attempts of four men to hijack a subway with 17 hostages and ransom it for a million dollars.

A manhood killer places seven bombs aboard a British luxury liner and holds it for ransom in the latest "ark" adventure from United Juggernaut. Richard Harris, Omar Sharif, David Hemmings and Shirley Knight star as the rescuers and the rescued. Over 1200 people hold their breaths as one wire leading to each explosive device must be cut. The trouble is, nobody knows for sure which wire it is.

Hoping for an Academy Award nomination for actor Dustin Hoffman, UA's **Lenny** is in New York release now as the official "biopic" of the wry-mirth, incisive and inimitable comedian of the 50's, Lenny Bruce.

A number of other films are also in production at UA.

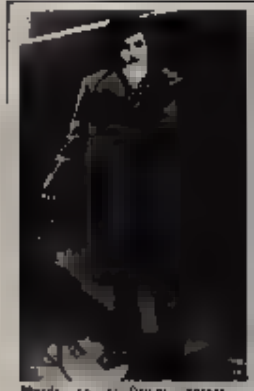
The Return of the Pink Panther is the third in the series of adventures concerning the bumbling inspector Clouseau (**Pink Panther, A Shot in the Dark**), all directed by Blake (Peter Sellers) Edwards. There has also been a Saturday morning cartoon series based on the animated Panther in the film strips. If **Return** proves successful, the film's backers will promote an inspector Clouseau TV series starring Peter Sellers.

Rollerball is the sci-fi film scheduled to be UA's Winter 75 project. Producer/director Norman Jewison has gathered James Caan, Ralph Richardson, Moses Gunn and Maud Adams to visualize the futuristic fantasy of William Harrison's **Rollerball Murders**, which take place in a distant future where war has been abolished. Instead there's a Rollerball. Controlled by omnipotent corporate executives, each year's Rollerball game grows more vicious and deadly. Eventually, one player survives for nine years. Seeing the "take individual" as a threat, the executives plan his execution by extending the time limits of the game indefinitely and

ua game for rollerball

allowing no substitute players or time out. The game is played on rollerskates and motorcycles with basketball sized metal spheres flying about at high velocity, creating maximum fatalities.

UA is currently talking to Warner Bros. about the possibility of buying or collaborating on a remake of the Michael Curtiz classic, **The Sea Hawk**. They are also financing a new Woody Allen film titled **Love and Death**. Michael Caine is completing his work on **The Wilby Conspiracy**, while Otto Preminger



Murder on the Orient Express



Murder on the Orient Express



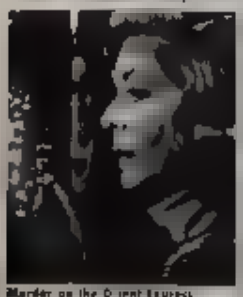
The Little Prince



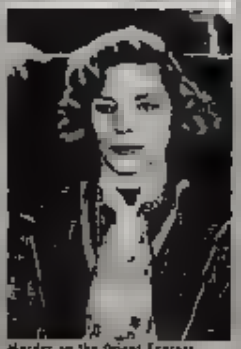
The Klansman



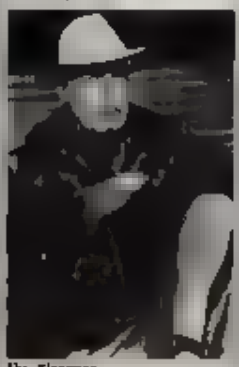
Odessa File



Murder on the Orient Express



Murder on the Orient Express



The Klansman



The Klansman



Odessa File



Murder on the Orient Express



Murder on the Orient Express



The Klansman

struggle up **Eastwood**.

Sam Peckinpah is back after his financial if not critically successful **Bring Me the Head of Alfredo Garcia**. In his new film, **The Killer Elite** Peckinpah carries on his recurring theme of a man outliving his usefulness as a hard-nosed security agent goes after a group of assassins who robbed him of his main head on the post.

Finally, UA will release a sequel to last year's journey down MGM musical's memory lane, titled **That's Entertainment Too!**

Paramount Pictures have set their sights for success on the pre-release of **Godfather II** by making what is tantamount to a guarantee that the film will make $75 million. By accepting advances from various distributors, Paramount must either do landrush business come the middle of December or give the money back. Obviously, the company does not feel that it has another **Great Gatsby** turkey, and that the TV rush of **Godfather I** will stir up enough interest in the sequel to carry the boxoffice.

The focus of **Godfather II** will apparently be in two directions, the early 20's rise to power of Don Vito Corleone, and the 50's struggle of his son Michael to keep it. Al Pacino, Robert Duvall and James Caan return from the original Mafia epic, with Robert DeNiro portraying Brando in his youth. Director Francis Ford Coppola, writer Mario Puzo and composer Nino Rota also execute their production duties for **Godfather II**.

Paramount's other winter release will be **Murder on the Orient Express**, directed by Sidney Lumet and starring Albert Finney, Sean Connery, Jacqueline Bisset, Ingrid Bergman and Richard Widmark.

Although it is unquestionably a children's film fable, Paramount's **The Little Prince** is a gathering of some of the most unique and superior film talents of the movie business. Produced and directed by Stanley Donen (**Charade, Singing in the Rain**), the film also features the music/screenplay/lyrics team of Lerner and Loew (**My Fair Lady, Camelot**), as well as the acting talents of **Cabaret** director Bob Fosse.

From the director who brought the world **Dr. No.** and **Thunderball**, Terence Young, comes a violent, universal story of racial prejudice

burton, marvin in kkk action

in the south, **The Klansman**. Starring Lee Marvin and Richard Burton. **The Klansman** pits redneck whites against reactionary blacks when a rape triggers a siege of chaos in a "small enlarged" town. O. J. Simpson, Linda Evans, Lola Falana and Lucianna Paluzzi also star in the **Klansman**, based on the Pulitzer Prize-winning novel by William Rose.

In various stages of production, Paramount is packaging an impressive line-up of films for 1975, running the gamut of adventure and drama epics.

Perhaps the biggest of the upcoming films will be Bernardo (last **Tango in Paris**) Bertolucci's **1900** starring Burt Lancaster, Donald Sutherland and Sterling Hayden. A rent, humor spectacle, **1900** tracks the lives of two boyhood friends through wars, famine and political takeovers in turn-of-the-century Europe.

Kirk Douglas will be producing, directing, starring in **Posse**, along with Bruce Dern, Christopher Knopf and James Stacey. Also, Italian film impresario Dino Delaurentiis will be packaging the dramatic epic of the 'Old South' in **Mandingo**, directed by Richard **Boston Strangler** Fleischer. **Mandingo** will star James Mason and Susan George in a multi-million dollar visualization of the James Herbert Kyle Onstott novel.

Apparently inspired by the Broadway hit **The Magic Show**, Paramount is gearing up towards production on a biography of Harry Houdini, based on Harold Kellock's book **Houdini, His Life Story**.

Meanwhile, over at Columbia Pictures, Ray Stark and director James Bridges (**The Paper Chase**) are going to work on **The Magic Man: The Story of Houdini**, based on works by Anthony Bergess and William Grayhom. James Caan, currently working on the **Rollerball** set, has been approached for the title role.

The chances of Paramount and Columbia collaborating on a Houdini film are not as remote as many might think, ever since the breaking of archaic competition taboos by Warner/20th's **Towering Inferno**. In fact, Columbia is already involved in two such joint productions with Allied Artists and MGM.

The Allied affiliation from Columbia will bring John Huston back as the director of Rudyard Kipling's **The Man Who Would Be King**. Sean Connery and Michael Caine are featured in this $4 million period film which is finally being made after having been planned for production 20 years ago.

Columbia's MGM tear-up again involves Sean Connery, and John Huston as an actor in **The Wind and the Lion**. John Milius (**Dillinger**) is directing this picture, which takes place around the turn of the century and features Barbary Pirates and Teddy Roosevelt coming to the rescue.

bronson picks new flicks

Flying solo, Columbia has virtually monopolized Charles Bronson's appearances for 1975, counting on his extensive popularity for box-office blockbusters. **Breakout** will be first, directed by Tom Gries, based on the spectacular helicopter escape of an American millionaire from a Mexican prison. Jill Ireland, Robert Duvall, Sharpe North and John Huston co-star with Bronson in a screenplay by Sterling (**Frankenstein Adventure**) Silliphant.

Next, James Coburn, Strother Martin and Jill Ireland team with Bronson in a 30's "good guys vs bad guys" cop thriller set in New Orleans, **The Streetfighter**. Originally titled **Hard Times**, the film will be written and directed by Walter Hill, and will probably be released next summer despite the recent appearance of a lowrie flick also titled

Fanny Lady, Barbra Streisand's sequel to her **Funny Girl** role of Fanny Brice, is scheduled for Easter release from Columbia. The film also stars James Coco, Omar Sharif and Bobby McDowall, and is reported to be even better than the William Wyler directed original.

Shampoo is a chase-action type of film coming from Columbia, and features Warren Beatty as the star/writer/producer behind it all. Julie Christie, Goldie Hawn, Lee Grant and Jack Warden appear with Beatty.

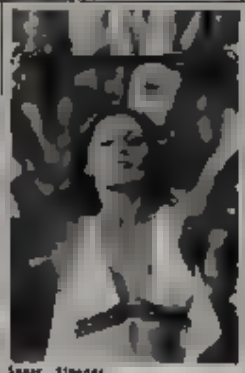
The rock-opera **Tommy**, starring Oliver Reed, Ann-Margaret, Elton John, Tina Turner and Eric Clapton will be out soon, written and directed by Ken Russell. Advance publicity and promotion will be stimulated by the release of the music from Tommy, and prominent radio airplay.

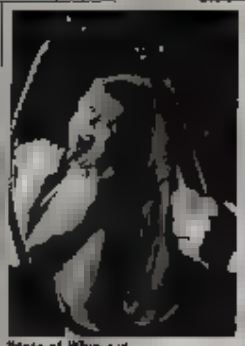
Columbia's big film is current release is **The Odessa File**, adapted from the factually-based bestseller by Frederick Forsyth. The story of a crusading reporter's efforts to expose a Nazi takeover in modern Germany, **Odessa File** is replete with assassinations, hand-type rallys and tense action-packed scenes directed by Ronald (**Pumblow Adventure**) Neame. Jon Voight portrays the lone reporter and Maximillian Schell is a former S.S. officer and death camp butcher. Packed with danger, such as secret attacks to drop deadly germ-bombs on Israel, **Odessa File** features Mary Tomen and Maria Schell. All this and Perry Como singing over the credits too!

"Somebody stole my bird!" That's the word going around Columbia, as a light-fingered felon caused some embarrassment to the studio on the set of **The Black Bird**, **Or The Maltese Falcon Flies Again**. The film, featuring George Segal, was using one of the seven original Falcons (the one behind the titles) from the Warner Bros. classic starring Humphrey Bogart, Peter Lorre


The Odd ...


Super Stooges


Super Stooges

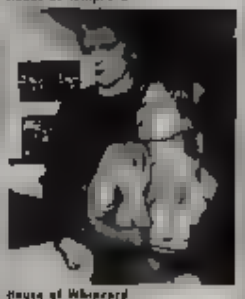

House of Whipcord


House of Whipcord


Hidden County ...


Super Stooges


Super Stooges


House of Whipcord


House of Whipcord


Super Stooges


The Wild Party

ition and Walter Matthau. Forgot Buttons and Vincent Gardenia co-star in **Fogo**, which is based on the stage play by Ben Hecht and directed by Billy Wilder (**The Apartment, Dialog 17, The Last Weekend**).

Also nearing completion at Universal is Robert Wise's (**Sound of Music**) production of **Hindenburg**. George C Scott, Anne Bancroft, Gig Young, Roy Thinnes and Bourgess Meredith are featured in this dramatic retelling of the world's greatest zeppelin disaster. In an effort to capture the intense realism of the Hindenburg, the film's set designers got a little carried away and made the dirigible mock-up so dangerous that it collapsed when the safety inspectors looked it over for violations.

Clint Eastwood's latest film, in which he both stars and directs, is based on the bestselling Trevanian novel, **The Eiger Sanction**. George Kennedy and Vonetta McGee also star in the story of a cool, efficient assassin who's most "fun" is one of three men on a mountain climbing expedition. Trouble arises when his employer cannot find out exactly which one of the three he is to kill.

Rooster Cogburn, the sequel to John Wayne's Academy Award winning **True Grit**, is near completion with Wayne wearing the role of the "one-eyed fat man" of the title. Katherine Hepburn appears in the film, along with veterans Hanklon Anthony Zerbe and Strother Martin.

Master County Line has turned out to be American International's runaway success story of 1974. Written, produced and starring Max Baer Jnr. is the story of three teenagers who run afoul of an intolerant southern lawman in the 1950's. Enormously profitable, **Macon County Line** is the first of Baer's "creator controlled" film projects, and has already been followed up with the recently finished **J. J. McCullock**, in which he adds director to his bag of tricks. Backing up Baer in **McCullock** are Forest Tucker, Julie Adams and Harold J Stone.

Not a company to rely on the good fortune of a single film however AIP is continuing to come up with their usual array of explosive action and offbeat thrillers.

First in December assassination and intrigue exploits between James Mason, Anthony Quinn and Michael Caine in **The Destructors**. Cross and double-cross riddles **The Destructors** as they play on international terrain at "Tag, you're dead."

Next, just for fun, there's **The Super Stooges Vs. The Wonder Women**, in which ancient Greek warriors discover the parachute, tanks, pogo sticks and can fly. Representing the black, yellow and white warrior races of the world, the Super Stooges take on an Amazon kingdom and, after an appropriate battle, find true love.

In a slightly more kinky direction, AIP is offering **House of Whipcord**, in which a pretty mode model finds herself trapped in a Marquis DeSade nightmare world. Illegally

sinbad plans next voyage

1963 project, **Jason and the Argonauts**. In addition, Columbia has pulled **Seventh Voyage of Sinbad** out of TV film packages for release in theaters, possibly on a double-bill with **Golden Voyage**.

Another sequel being planned by Columbia is **Flesh-ots Abroad**, following in the shuffling footsteps of **The Lords of Flatbush**. Many of the original cast are back as Sylvester Stallone and Maria Smith win a trip to Europe on **Let's Make A Deal**. There is also a possible TV spinoff series being discussed for the **Lords**, with first appearance likely next fall.

Universal Pictures has reached an all-time high in production with 112 films in various stages, and **The Great Waldo Pepper** slated as their Christmas showing. Directed by George Roy Hill (**The Sting**), the film stars Robert Redford as a 30's stunt pilot with Paul Newman's son Scott, in his first major role.

Universal's second Christmas present will be **The Front Page**, starring the original Odd Couple, Jack Lem-

imprisoned by a defrocked judge, Penny Irving portrays the undressed inmate who is hopelessly lost in an unending maze of whips, chains and dungeons.

In a pure fantasy direction, **The Land That Time Forgot**, based on the Edgar Rice Burroughs novel, is nearing its release date, packed with prehistoric monsters and volcanic upheaval. As the last film to be made in England's Shepperton studios, **The Land That Time Forgot** is a tour de force of heroic action, highlighted by spectacular underwater scenes and a super submarine.

Also coming up from AIP in early '75, will be **The Wild Party**,

aip whips up new s-m flick

starring James Olson and Raquel Welch. In many ways paralleling the career of the 20's comedian Fatty Arbuckle, **Wild Party** chronicles a silent star's inability to cope with the takeover of the talkies. James Coco is Jolly Grimm, a genius gone sour and bitter at showbusiness. Raquel Welch is his mistress, Queenie. The film's title is derived from a party held by Grimm one night when all hell breaks loose, and his hopes of a comeback as an entertainer are drowned in blood.

Walt Disney Productions, one of the healthiest filmmakers around, are doing their best to bring back Hollywood's Golden Era with their latest comedy production **The Strongest Man in the World**. Veteran TV director Vincent McEveety and producer Bill Anderson hired over 90 actors, mostly character actors like Burt Mustin, Fritz Feld, Roy Roberts and Milton Frome, into a funny film about two college students who discover a super-strength formula.

For Christmas release, Disney is offering **The Island At The Top of The World**, starring David Hartman and Mako. The story of four polar explorers who find a lost land peopled by Vikings in 1907 Island will be sharing the bill with the animated cartoon **Winnie the Pooh and Tigger Too**.

Many films currently being produced have no clear-cut affiliation with any of the major distributors and are independently produced and financed. Many might in time eventually picked up by the majors and go on to enormous success.

Among the outstanding independent films in production is **The Count of Monte Cristo**, being filmed in Italy with a cast that includes Richard Chamberlain, Trevor Howard, Louis Jourdan, Donald Pleasence and Tony Curtis.

There's also **The Last Castle**, the first of ten films starring Richard Harris and produced by Sandy Howard for a total of $25 million. Future projects will include the sequel to Harris' most popular film, **A Man Called Horse II** and **The Devil's Rain**, an occult thriller.

Just another girl who has made a buck practicing the world's oldest profession, Xaviera Hollander—The Happy Hooker has just made her film debut in a feature almost which she can speak rather natively.

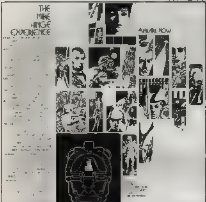
xaviera mixes business, pleasure

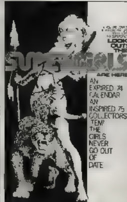
My Pleasure is My Business. Meanwhile, Xaviera is involved in keeping all the bootleg bios about her life at a practicable from infringing on her rights of privacy by having the porno film **The Life and Times of Xaviera Hollander** to become **The Life and Times of a Happy Hooker**. During all this however Ursula Andress and Kim Novak have decided not to portray Ms. Hollander in her official film biography.

Finally there's **Uncle Leotard for President**, in which the poor girl with the misplaced tingle runs for the country's highest office. Made in PC, R and X versions, **President** may prove to have the most interesting campaign in years.

Flugsville: Readers who have a special interest in films and movie memorabilia, will do themselves a favor by sending a SSAE requesting the latest list be Jerry Ohlinger 191 W 78th Street NYC 10024. Hard to find items and difficult orders are his specialty.

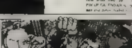
MEDIASCENE previews the '75 season next issue.





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The comic book industry is finally stabilizing itself after the unsettling effects created by Seaboard's new line of Atlas comics. National and Marvel have both undergone a number of purges and reorganizations, while Seaboard continues to leisurely (by comparison) puts its house in order.

Jeff Rovin has assumed the position of Editorial Director of the entire Atlas line, allowing Larry Lieber the time to supervise script writing for the books. With 25 magazines currently in production, both Lieber and Rovin are now more able to concentrate their talents to greatest advantage.

wonderworld, western, wasted

Caught in the shifting of editorial powers, Western Action was cancelled due to the current unpopularity of sagebrush sagas. Any such gunsmoke tales will now be presented in Thrilling Adventure Stories. Another project, Wonderworld Comics, was cancelled when a third-rate black-and-white publisher screamed, cried and threw a tantrum of this man selling out to the enemy camp, so much that Marty and Chip Goodman took pity on the unfortunate soul and just dropped the whole idea.

In addition to The Phoenix, Ironjaw, Scorpion, Wulf, Grim Ghost

placed by The Man-Monster.

In the superhero line, Tiger Man will appear as the result of an injection of super serum derived from special chromosomes found in African animals. Originally a medical intern, Tiger Man now sports a ceremonial warrior costume complete with paw claws. So what if there are no tigers in Africa?

As a famous Hollywood stuntman turned superhero, The Cougar finds himself battling a vampire on film location in his first issue's adventure. Howard Nostrand, artist on the old Bat Masterson newspaper strip and Neal Adams' first employer, will be handling the art on this, and the vigilante Targitt series in a style heavily influenced by the 40's Grandenetti-Eisner Spirit tales.

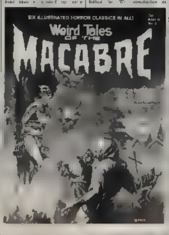


issue cover by Frank Thorne.

Seaboard's comic line-up is finally equalling in its multiple interest efforts, and the problems of deadlines are being ... Backlogs have ...

anthology format in favor of a Count Vargo series.

Reprints will constitute three Atlas titles, one of which will be 50's Tippi Teen adventures refurbished ... distribution de-



The factor that gives Atlas the edge, however is their willingness to be flexible and expansive. While Marvel continues to repeat their successful Lee-Kirby formula and National discovers the 60's revolutionary changes, Seaboard is looking to the future.

Marvel continues doing their best to solidify their line-up, with four editors working at it and to hold on to as many of their personnel as possible against Seaboard's high wages and benefits.

National, on the other hand, is going to take the offensive by discontinuing their 60-cent line and flooding the stands with new titles. "There's going to be a bloodbath," declared Carmine Infantino at the Detroit Comic Convention in October. Judging from National's past





Brute, Morlock, Targitt, Planet of the Vampires, Tales of the Macabre, Devilina, little changed from Tales of the Sorcerer and Thrilling Adventures showcased in MEDIASCENE 14, the Atlas line will also encompass wild, weird and war action themes.

Perhaps the wildest and the weirdest of all the projects will be the Bog Beast, a humorous swamp creature that makes his home in the LaBrea tar pits. A takeoff on the Man-Thing and Swamp Thing, the Bog Beast will be full of graveyard humor and will hold his coming-out party in Tales of the Macabre 2.

Then there's The Tarantula, who'll be spinning his first yarn in Weird Suspense Tales 1 and 2 before graduating to his own series next spring. The Tarantula follows the traditional werewolf principles, except he's decided that if he must kill people anyway, they might as well be crooks. Looking a bit like Vincent Price in The Fly, The Tarantula will be able to spin webs (Hmmm, sounds familiar), but from which part of the body they will emerge is another matter. When this spider-like man leaves Weird Suspense in issue 3, he will be re-



For high-speed Police Action, Mike Ploog and Al McWilliams are the primary contributors, with a Kojak-like character named Lomax as the book's leading detective.

Blazing combat and star-spangled war stories are also a part of the Atlas comic line, with Savage Combat Tales leading the way. Archie Goodwin, Al McWilliams and Alex Toth are headlined in this larger than life Sgt. Fury style war comic.

Then, in a more serious, Sgt. Rock direction, there's Blazing Battle Action with two-fisted stories by John Severin, Al McWilliams and Pat Broderick, along with a finer

books, including five John Severin jobs, five by Frank Thorne, three Russ Heath, one Neal Adams and a Walt Simonson samurai action tale, all slated for Thrilling Adventure Stories.

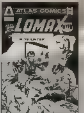
In filling out their anthology titles, Atlas is promoting a number of ideas that are drawn from both new and old sources. Alex Toth has already turned in a 1930's cops and robbers story, and H. G. Welles Time Machine is being adapted by John Albano. Most of these jobs will be appearing in Thrilling Adventures, with some turning up in Tales of Evil before it drops its





Wulf. The other two are currently in delicate negotiating stages, and can't be revealed, but they do represent what may have been the very finest comic series of the late 40's and 50's.

Imaginative, fresh and exciting, Seaboard's line-up of comics is presenting a real threat to its competition, perhaps even as far as to force National to increase its output just to stay afloat.



performance with revolutionary and vendetta increases in production however, the blood spilled will probably be type DC-negative.

While Infantino pours up his production plans for the new year, Marvel appears to be finally settling down to producing quality publications after more than a year and a half of quantity consciousness. There will, of course, be new books appearing, but the total number of titles in production appears to have leveled off at near 90.

second savage series slated

Among these few new magazines will be a Doc Savage black-and-white, appearing directly as a result of George Pal's Warner Bros. film. Doc and his aides will occupy 30 to 40 pages of each issue, and editor Marv Wolfman has given his OK for Steve Englehart to fill out the book with new or adapted Fu Manchu adventures.

Another new Marvel title will be

a repopulated **X-Men**, retaining only Cyclops (with a new visor) and Professor X (even old wheelchair) from the original cast. The new **X-Men** team will feature an international grouping, including, the armored-skinned Colossus from Russia, a fighting female from Africa called Storm, the demonic Nightcrawler from Germany, Hulk's old Canadian friend the Wolverine, and an American Indian named Thunderbird. A 50-cent title, the new X-Men will be featured in 38-page battle tales, with the Banshee and Sunfire guest appearing in the first Len Wein/Dave Cockrum issue.

Having signed an equitably termed contract with Curtance Industries for his writing/editing services, Roy Thomas is also working on a number of projects for possible





series publication in the next few years. "They (Marvel) made me a pretty good writing-editing-creating offer that also gave me some security for a few years," Roy revealed. "That, plus a certain loyalty for the company that gave me my big chance, convinced me to sign with Marvel when I might have continued negotiating with Seaboard."

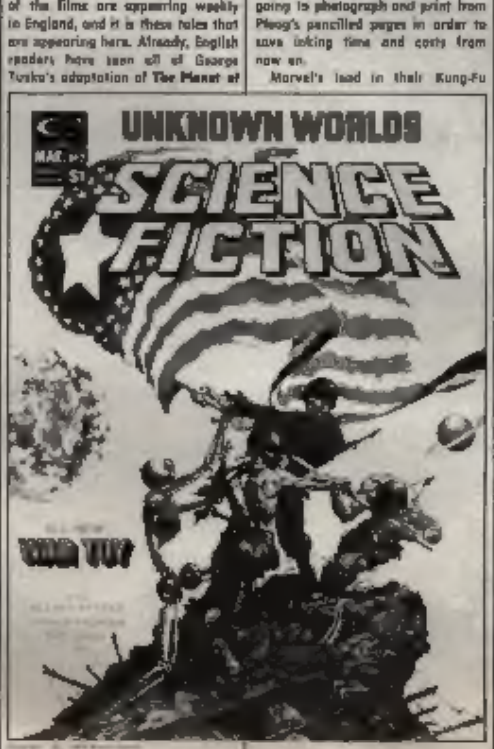
Among Roy's ideas for new books is a type of Robert E. Howard omnibus, featuring try-out tales of Kull, Solomon Kane, Red Sonja and Bran Mak Morn in various combinations, with art from the Philippines.

In the $1.50 super-giant book department, the initial response has been favorable, and monthly plans are proceeding smoothly. A giant **Conan** book is now on the schedule, featuring the first color printing of Barry Smith's "Red Nails" epic, which first appeared in **Savage Tales**. Other Smith stories will round out the book, which will be followed next month with a **Hulk** giant. This oversized issue will feature the best of the Trimpe-Severin Hulk tales written by Stan in the latter 60's.

One of Marvel's most active titles in recent months has turned out to be **Planet of the Apes**. Adaptations of the films are appearing weekly in England, and it is these tales that are appearing here. Already, English readers have seen all of George Pal's adaptation of **The Planet of the Apes**, Alfredo Alcala's **Beneath the Planet of the Apes**, Alfredo Alcala's **Escape** and Alcala's **Conquest**. Reprints of one or more of these stories are being planned for a $1.50 giant in the fall of '75.

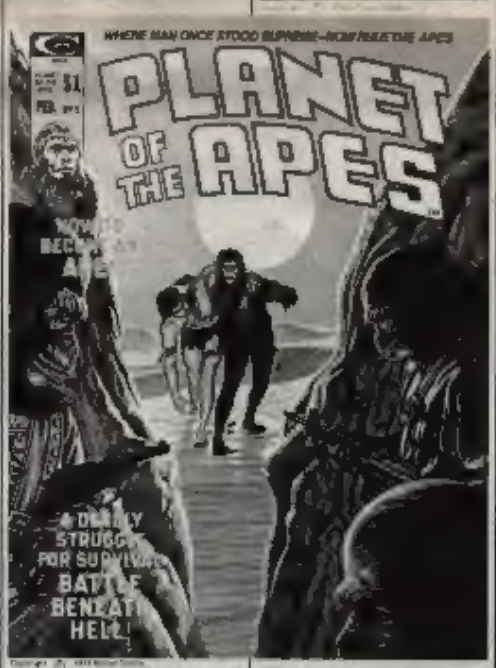
Meanwhile, when the **Planet** magazine went monthly, Mike Ploog was caught short on his deadline, so Ed Hannigan was drafted into issue 5 with a special Ape job that does not tie into the Ploog series continuity. And rather than be made monkeys of again, Marvel is going to photograph and print from Ploog's pencilled pages in order to save inking time and costs from now on.

Marvel's lead in their Kung-Fu





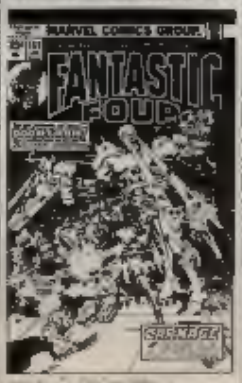




attempts has been disputed lately, so much so that when time limitations began imposing hardship on the **Iron Fist** black-and-white, the book was quietly cancelled. The material intended for **Iron Fist** 2 will appear in issue 10 of the **Kung Fu** magazine with repencilled art by Rudy Nary. Meanwhile, the overall approach to the matter is changing as **Iron Fist** resolves its ninja cycle, and Shang Chi becomes more James Bondish in his attitude with Paul Gulacy penciilling until inking. Apparently, Marvel's Karate exploits are being Kung Fused into perspective.

Also Nino will be doing a great deal of work for Marvel in the near future, after Continue Infantino informed him that it would be prohibitive for National to pay the pay the postage on his comic pages which are already being bought at sub-American rates. Originally slated to take over Joe Kubert's **Tarzan**, Nino will now work out his frustration on material such as an upcoming 20-page **Conan** black-and-white story. He'll also be teaming up with Ray on Marlon Ellison's "Repent Harlequin, Said The Tick-tock Man," and a 37-page **Man-Gods from Outer Space** story.

Dick Giordano appears to have settled in as this month's **Conan** inker in the wake of a fiasco in which a 19-page story was hopelessly delayed in the Marvel-Don Adkins-Marvel mail circuit. As a



result, **Conan** 47 and 48 each contain one-half of a complete tale, backed-up by a Wally Wood sword and sorcery reprint and an original Red Sonja novelette.

The Red Skull is back where he belongs, in the pages of **Captain America**, commemorating the 30th Anniversary of Hitler's death. Drawn by Frank Robbins, the 4-part Red Skull saga also disposes of the Nomad nonsense and reveals the "real and true" origin of the Falcon. It seems that when Stan wrote the origin of the Falcon a few years ago, he was misinformed.

Marvel is currently kicking around the idea of adapting the movie **Phantom of the Paradise** into comic form, Stan Lee and Marv Wolfman have expressed interest in Steranko handling the job, perhaps in some new and unusual format, but negotiations are still not concluded.

Some of the 50-cent Marvel Comics are currently being considered for cancellation, but not for the conventional reasons. Marvel's accountants are currently studying the effects of self-competition, such as the 50-cent **Conan** drawing sales away from the 75-cent **Conan**. If the idea should prove valid, competing 50-centers will be switched for non-series ideas.

magazine articles axed

Going the way of the dinosaur, Marvel's black-and-white magazine articles are finally being phased out, much to everyone's relief. After hoping the wordy and uninteresting text pieces would be accepted, Marv Wolfman finally admitted, "They were only taking up space because we didn't have the time, money or people to fill out the books. Now, we are on a 50-page original art system, mostly because of the Philippines. We are also trying to get paperback painters like Gerry Grau (**The Avenger, Operator #5**) to get to work on our covers, which are ahead of schedule



for the first time ever."

Indeed, Marvel's magazine line-up finally appears to be maturing, with such books as **Vampire Tales** beginning to feature Tony DeZuniga and Russ Heath stories instead of insipid articles and mediocre reprints.

crazy character changes

One more change/improvement coming to Marvel will be the demise of the trenchcoated nebbish from **Crazy**. Stan finally noticed that the character was just not funny (a chronic **Crazy** ailment) and is having it reconvated. Now, the nebbish will appear in his own tales drawn by Mario Severin, and told in a Kurtzman-like manner beginning in issue 9. Also appearing in that issue will be Stu Schwartzberg and Vince Colletta's parody of the movie **Chinatown**.

Among the other more interesting developments that will be turned out by the bullpen in the months



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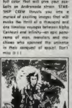
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TALON

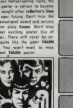
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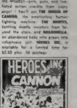
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sheet will be a three-part Loki-Thor confrontation that will precipitate an Asgardian war on Earth, drawn by John Buscema and inked by Giordano/Stone/Sinnott.

The **FF** will battle the Silver Surfer for three issues over the Christmas holidays and into the new year. Sue will be returning to the group, allowing Medusa to rejoin the Inhumans. Also, the Torch will have his old blue costume reinstated due to confusion with the 40's **Invaders** reprints and the difficulty involved in explaining the color switch in the reprints.

hulk vs. everybody

The Hulk will be up against the Devastator soon, followed by the Gremlin and the Moleman, with Doc Samson returning along the way. **The Ghost Rider** will guest star the Hulk, followed by a Frank Robbins tale that pits the spectral cyclist against the Phantom Eagle. This time around, the Eagle is dead and really a ghost, but that won't keep Robbins from doing flashbacks full of WWI planes.

Luke Cage-Powerman is up for a return bout with Mace soon, followed by a new (for the third time) Ringmaster and his circus of crime. There will also be a two-part story coming up that will introduce a new, black Goliath to the Marvel



Universe, this time drawing on Hank Pym's assistant to play the jolly jockey-shorted giant.

Moving from the sublime to the ridiculous, **Dracula** will soon be facing his most deadly adversary when he meets up with a giant heart, followed by a tale full of zeppelins in his 50-cent sized book. Backing up these two unorthodox epics will be a Philippine-drawn Satana story.

Pulling a modern-day Lazarus in the comic book world, Dr. Petrie will be raised from the dead soon in **The Deadly Hands of Kung Fu**. The reasons for this resurrection are not mystical or religious, however. It's just that the Sax Rohmer estate doesn't want its principle Fu Manchu characters killed off.

Red Circle Comics **Black Hood** should be making its debut shortly, with a Gray Morrow/Neal Adams/Dick Giordano collaboration slated for the character's return to action. Also appearing at the same time will be **Sorcery 10** with stories by Marv Channing and Vincent Alcazar, Don Glut and Jack Able, Don Glut and Jim Mooney, Pat Boyette, and Marv Channing and Gray Morrow.

In the short time during which they have been in business, Red Circle has been slowly but surely drawing creators from the monopolistic Marvel/National comic factories. Though not putting any dents in the giants' armor, Red Circle is planning expansion in '75, and together with Seaboard, is offering an alternative to corporately constricted comics.

Don Glut is also making headway against the stringent editorial policies of Gold Key comics. Utilizing the only language publishers understand, success, Don has pushed through two new projects as a result of his continuous efforts.

Tragg the Caveman, who has appeared in numerous Glut stories, is the first candidate for his own title. Frank Thorne and Dave Cockrum

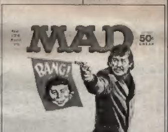


have already been approached for the series, but they, like Jesse Santos, are booked up for the time being. The second Gold Key title up for publication is **Dr. Spektor Presents Spine-Tingling Tales**, featuring a mixture of new Spektor and reprint **Mystery Digest** stories.

In Don's regular books, **Dr. Spektor** 14 will spotlight "The Night Lakota Died," in which the Indian girl is stricken, and Dr. Solar, The Man of the Atom has the unmitigated gall to crossover in a Gold Key book. Then, in issue 15, the vampiric Baron Tibor declares his love to the resurrected Lakota only to fall into the hypnotic power of the evil wizard Xorkon. Finally, in issue 16, Durak the Barbarian makes a guest appearance by journeying through time to fight Xorkon, who has finished with Tibor and now controls the Frankenstein Monster. More adventures with Xorkon and company were planned by Glut, but since Gold Key editors regard attention span as a peculiarly rigid bridge construction, the ideas were cancelled.

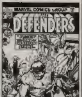
Dagar 12 will feature the guest appearance of Durak, who is slowly being turned into a bush by an evil curse. Escaping from his vegetarian peril, Durak, Dagar and Targus the Black Barbarian team up to battle an evil sorceress queen and her pet Golem.





Mad Magazine 173 will be sporting one of the publication's few Jack Davis covers this March, but the real treat for fans lies in **Mad Special** 15. Inside is another of the comic reprints from the fabulous 50's. Once again, the genius of Kurtzman, Elder, Wood and company is visible and available as a free bonus thanks to the generosity of good ol' Bill Gaines. Hoorah!





Admitting his black and white magazine news was a "false lead," National's Carmine Infantino has also revealed that the 100-page 60-cent comic format is an insupportable failure. For the third time, DC has been caught out of step with economic society, and is now going to engage Marvel in a 1 to 1 shootout: 25 and 50 cent titles on either side. By boosting the number of titles on the newsstand, Infantino also hopes to drive out the weak in a vicious "bloodbath," which is something like medieval medicine in which the treatment for extreme bloodloss in a person was cured with leeches. And there's only one company seriously ill right now.

As part of National's proposed expansion, a new karate-action book is being developed. The title is still in doubt however, since their title **Kung Fu Masters** has be-

dc s&s series start

come a matter of contention for the Marvel lawyers, just as "The Original Marvel" became an **Shazam!**

Three barbarian titles are also being prepared by National, which include **Beowulf**, Joe Kubert's classic **Tor**, and **Talon the Untamed**. Unfortunately, the last title, **Talon**, also happens to be a copyrighted property controlled by Steranko. Although given incontestable proof of ownership, Infantino stated he would run the name as is when questioned at the Detroit Comic Con. A few weeks later however, DC retitled the book **Claw the Unconquered** and cut off all "official" access of news to **MEDIASCENE**.

As previously reported, Jack



Kirby has been working on a number of new projects for DC for the last few years, including **The Dingbats** and **Atlas**. Now, in the great National push, these ideas are going to appear as one-shot comics and will be eligible for continuation.

plop! flop!

Plop!, National's sick humor magazine, has finally succumbed to financial reality and will begin taking ads soon. Evidently, 32 pages of editorial material cannot be supported by two-bit economics.

Little else of interest is happening at National that is worth noting. E. R. Cruz is taking over **The Shadow**, and books like the **Justice League** and **Swamp Thing** are going monthly while **Stalker** may just plain go. We do have access to one or two more big DC projects, but we are obligated to honor personal confidences with Infantino for the time being. **MEDIASCENE** will give the complete details on these projects as soon as possible, along with complete coverage of all the happenings of Seaboard and Marvel.●



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